

MUSIC - UNIVERSITY OF TORONTO



3 1761 06451 412 8

M
1620
.B8H8
1903
c.1

MUSI



Digitized by the Internet Archive
in 2024 with funding from
University of Toronto

<https://archive.org/details/31761064514128>

MUSIC - UNIVERSITY OF TORONTO
3 1761 04871 1386

FORTY SONGS
JOHANNES BRAHMS

EDITED BY
JAMES HUNEKER

FOR HIGH VOICE



OLIVER DITSON
COMPANY

M
1620
B8H8
1903
c. 1
MUSI

MADE IN U. S. A.

THE MUSICIANS LIBRARY

EIGHTY-FIVE VOLUMES ISSUED

SONG VOLUMES*

- JOHANNES BRAHMS: FORTY SONGS
Edited by James Huneker
- ROBERT FRANZ: FIFTY SONGS
Edited by William Foster Apthorp
- EDVARD GRIEG: FIFTY SONGS
Edited by Henry T. Finck
- GEORGE FRIDERIC HANDEL
VOL. I. SONGS AND AIRS FOR HIGH VOICE
VOL. II. SONGS AND AIRS FOR LOW VOICE
Edited by Ebenezer Prout
- ADOLF JENSEN: FORTY SONGS
Edited by William Foster Apthorp
- FRANZ LISZT: THIRTY SONGS
Edited by Carl Armbruster
- FRANZ SCHUBERT: FIFTY SONGS
Edited by Henry T. Finck
- ROBERT SCHUMANN: FIFTY SONGS
Edited by W. J. Henderson
- RICHARD STRAUSS: FORTY SONGS
Edited by James Huneker
- P. I. TCHAIKOVSKY: FORTY SONGS
Edited by James Huneker
- RICHARD WAGNER: LYRICS FOR SOPRANO
Edited by Carl Armbruster
- RICHARD WAGNER: LYRICS FOR TENOR
Edited by Carl Armbruster
- RICHARD WAGNER: LYRICS FOR BARITONE AND BASS
Edited by Carl Armbruster
- HUGO WOLF: FIFTY SONGS
Edited by Ernest Newman
- ...
- FIFTY MASTERSONGS
Edited by Henry T. Finck
- FIFTY SHAKSPEARE SONGS
Edited by Charles Vincent
- MODERN FRENCH SONGS
VOL. I. BEMBERG TO FRANCK; VOL. II. GEORGES TO WIDOR
Edited by Philip Hale
- MODERN RUSSIAN SONGS
VOL. I. ALPHERAKY TO MOUSSORGSKY
VOL. II. MOUSSORGSKY TO WIHTOL
Edited by Ernest Newman
- ONE HUNDRED ENGLISH FOLKSONGS
Medium Voice
Edited by Cecil J. Sharp
- ONE HUNDRED FOLKSONGS OF ALL NATIONS
Medium Voice
Edited by Granville Bantock
- ONE HUNDRED SONGS BY TEN MASTERS
VOL. I. SCHUBERT, SCHUMANN, FRANZ, RUBINSTEIN & JENSEN
VOL. II. BRAHMS, TCHAIKOVSKY, GRIEG, WOLF, AND STRAUSS
Edited by Henry T. Finck
- ONE HUNDRED SONGS OF ENGLAND
Edited by Granville Bantock
- SEVENTY SCOTTISH SONGS
Edited, with accompaniments, by Helen Hopekirk
- SIXTY IRISH SONGS
Edited by William Arms Fisher
- SIXTY PATRIOTIC SONGS OF ALL NATIONS
Medium Voice
Edited by Granville Bantock

SONGS BY THIRTY AMERICANS

Edited by Rupert Hughes

SIXTY FOLKSONGS OF FRANCE

Medium Voice

Edited by Julien Tiersot

- SONGS FROM THE OPERAS FOR SOPRANO
SONGS FROM THE OPERAS FOR MEZZO SOPRANO
SONGS FROM THE OPERAS FOR ALTO
SONGS FROM THE OPERAS FOR TENOR
SONGS FROM THE OPERAS FOR BARITONE AND BASS
Edited by H. E. Krehbiel

PIANO VOLUMES

- JOHANN SEBASTIAN BACH
VOL. I. SHORTER PIANO COMPOSITIONS
VOL. II. LARGER PIANO COMPOSITIONS
Edited by Ebenezer Prout
- LUDWIG VAN BEETHOVEN: VOLS. I & II. PIANO COMPOSITIONS
Edited by Eugen d'Albert
- JOHANNES BRAHMS: SELECTED PIANO COMPOSITIONS
Edited by Rafael Joseffy
- FRÉDÉRIC CHOPIN: FORTY PIANO COMPOSITIONS
Edited by James Huneker
- FRÉDÉRIC CHOPIN: THE GREATER CHOPIN
Edited by James Huneker
- S. COLERIDGE-TAYLOR: TWENTY-FOUR NEGRO MELODIES
Transcribed for the piano
- CÉSAR FRANCK: PIANO COMPOSITIONS
Edited by Vincent d'Indy
- EDVARD GRIEG: LARGER PIANO COMPOSITIONS
Edited by Bertha Feiring Tapper
- EDVARD GRIEG: PIANO LYRICS AND SHORTER COMPOSITIONS
Edited by Bertha Feiring Tapper
- FRANZ JOSEPH HAYDN: TWENTY PIANO COMPOSITIONS
Edited by Xaver Scharwenka
- FRANZ LISZT: TWENTY ORIGINAL PIANO COMPOSITIONS
Edited by August Spanuth
- FRANZ LISZT: TWENTY PIANO TRANSCRIPTIONS
Edited by August Spanuth
- FRANZ LISZT: TEN HUNGARIAN RHAPSODIES
Edited by August Spanuth and John Orth
- FELIX MENDELSSOHN: THIRTY PIANO COMPOSITIONS
Edited by Percy Goetschius
- WOLFGANG AMADEUS MOZART: TWENTY PIANO COMPOSITIONS
Edited by Carl Reinecke
- FRANZ SCHUBERT: SELECTED PIANO COMPOSITIONS
Edited by August Spanuth
- ROBERT SCHUMANN: FIFTY PIANO COMPOSITIONS
Edited by Xaver Scharwenka
- RICHARD WAGNER: SELECTIONS FROM THE MUSIC DRAMAS
Arranged for the piano by Otto Singer
- ...
- ANTHOLOGY OF FRENCH PIANO MUSIC
VOL. I. EARLY COMPOSERS; VOL. II. MODERN COMPOSERS
Edited by Isidor Philipp
- ANTHOLOGY OF GERMAN PIANO MUSIC
VOL. I. EARLY COMPOSERS; VOL. II. MODERN COMPOSERS
Edited by Moritz Moszkowski
- EARLY ITALIAN PIANO MUSIC
Edited by M. Esposito
- MODERN RUSSIAN PIANO MUSIC
VOL. I. AKIMENKO TO KORESTCHENKO
VOL. II. LIADOFF TO WRANGELL
Edited by Constantin von Sternberg

* All song volumes are issued for both High and Low Voice, except where otherwise stated.

FORTY SONGS
BY JOHANNES BRAHMS

FORTY SONGS BY JOHANNES BRAHMS

EDITED BY
JAMES HUNEKER

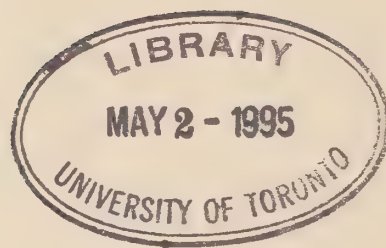
FOR HIGH VOICE



BOSTON: OLIVER DITSON COMPANY

NEW YORK: CHAS. H. DITSON & CO. CHICAGO: LYON & HEALY

COPYRIGHT, 1903, BY OLIVER DITSON COMPANY



CONTENTS

	PAGE
Kinderlieder No. 4. The Little Sandman (<i>Sandmännchen</i>)	1
Op. 3 No. 1. Faithful Love (<i>Liebestreu</i>)	3
Op. 7 No. 1. True Love (<i>Treue Liebe</i>)	8
No. 2. The Huntsman (<i>Parole</i>)	12
No. 5. My Mother loves Me not (<i>Die Trauernde</i>)	17
Op. 14 No. 2. A Maiden rose at Early Dawn (<i>Vom verwundeten Knaben</i>)	18
Op. 19 No. 5. To an Æolian Harp (<i>An eine Aeolsharfe</i>)	22
Op. 32 No. 9. My Queen (<i>Wie bist du meine Königin</i>)	28
Op. 33 No. 9. Slumber Song (<i>Ruhe, Süßliebchen</i>)	32
Op. 43 No. 1. Love is for ever (<i>Von ewiger Liebe</i>)	40
No. 2. That Night in May (<i>Die Mainacht</i>)	47
Op. 46 No. 4. To the Nightingale (<i>An die Nachtigall</i>)	51
Op. 48 No. 1. The Watchful Lover (<i>Der Gang zum Liebchen</i>)	55
Op. 49 No. 2. To a Violet (<i>An ein Veilchen</i>)	58
No. 4. Cradle Song (<i>Wiegenlied</i>)	63
Op. 63 No. 2. Remembrance (<i>Erinnerung</i>)	66
No. 5. My Heart is in Bloom (<i>Meine Liebe ist grün</i>)	71
No. 8. Oh, That I might retrace the Way (<i>O wüsst' ich doch den Weg zurück</i>)	76
Op. 70 No. 2. Song of the Skylark (<i>Lerchengesang</i>)	80
Op. 71 No. 5. Love Song (<i>Minnelied</i>)	83
Op. 72 No. 3. The Quiet Wood (<i>O kühler Wald</i>)	86
No. 4. Lament (<i>Verzagen</i>)	89
Op. 84 No. 4. The Disappointed Serenader (<i>Vergebliches Ständchen</i>)	95
Op. 85 No. 6. In Lonely Wood (<i>In Waldeseinsamkeit</i>)	100
Op. 86 No. 2. In Summer Fields (<i>Feldeinsamkeit</i>)	103
Op. 94 No. 2. Arise, Beloved Vision (<i>Steig' auf, geliebter Schatten</i>)	106
No. 4. Sapphic Ode (<i>Sapphische Ode</i>)	109
Op. 95 No. 2. My Every Thought is with Thee, Love (<i>Bei dir sind meine Gedanken</i>)	111
No. 6. Maiden's Song (<i>Mädchenlied</i>)	115
Op. 96 No. 1. Oh, Death is like the Cooling Night (<i>Der Tod, das ist die kühle Nacht</i>)	117
Op. 97 No. 1. Nightingale (<i>Nachtigall</i>)	121
No. 2. A Bird flies over the Rhine (<i>Auf dem Schiffe</i>)	124
No. 5. Come soon (<i>Komm bald</i>)	128
Op. 103 No. 7. Do You often call to Mind? (<i>Kommt dir manchmal in den Sinn?</i>)	131
Op. 105 <u>No. 1.</u> A Thought like Music (<i>Wie Melodien zieht es mir</i>)	134
No. 2. Lighter far is now my Slumber (<i>Immer leiser wird mein Schlummer</i>)	138
No. 5. Treachery (<i>Verrath</i>)	142
Op. 106 No. 1. Serenade (<i>Ständchen</i>)	148
No. 3. The Frost was White (<i>Es hing der Reif</i>)	152
No. 4. My Songs (<i>Meine Lieder</i>)	156

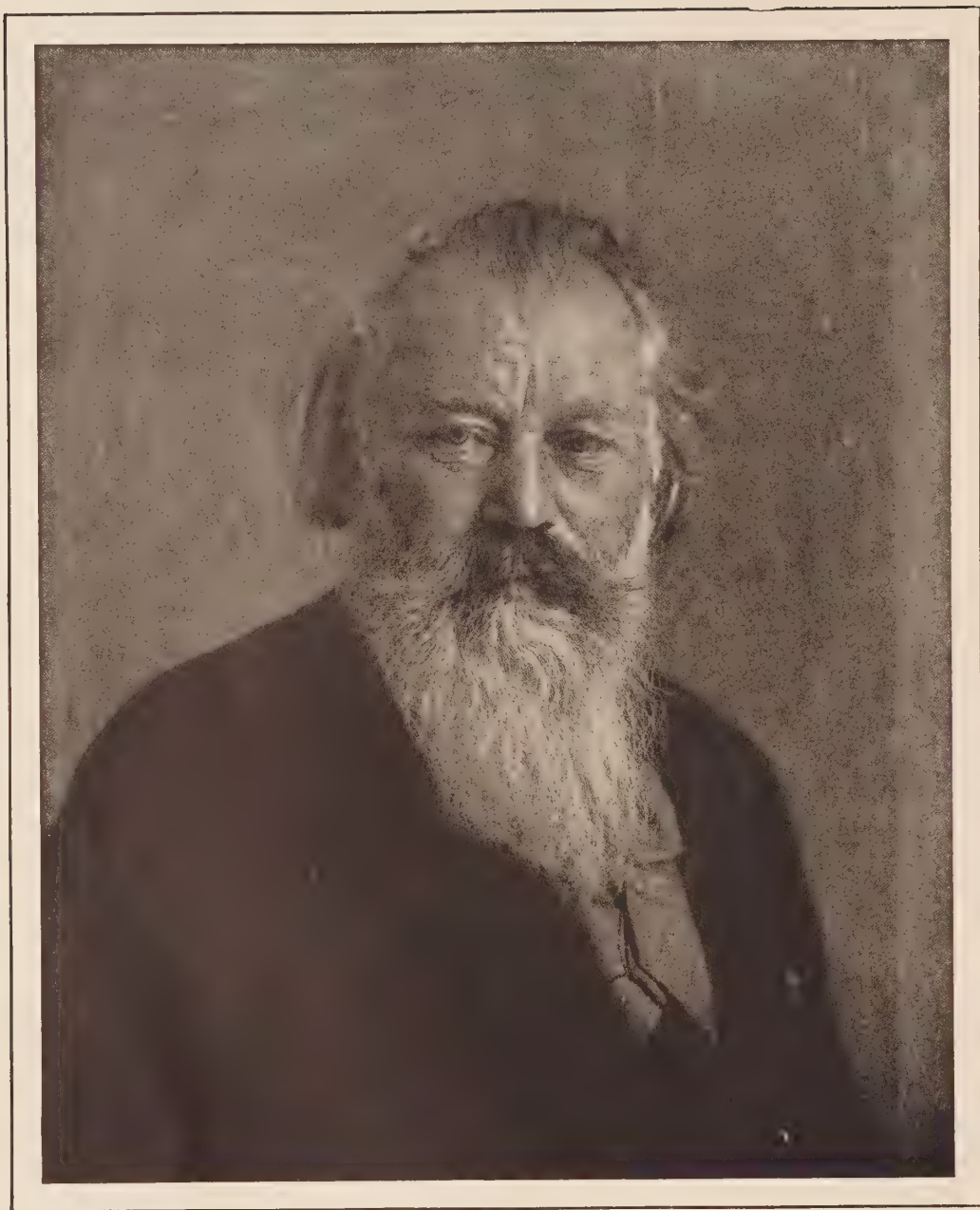
INDEX

[ENGLISH]

Arise, Beloved Vision. Op. 94, No. 2	
Bird flies over the Rhine, A. Op. 97, No. 2	
Come soon. Op. 97, No. 5	
Cradle Song. Op. 49, No. 4	
Disappointed Serenader, The. Op. 84, No. 4	
Do You often call to Mind? Op. 103, No. 7	
Faithful Love. Op. 3, No. 1	
Frost was White, The. Op. 106, No. 3	
Huntsman, The. Op. 7, No. 2	
In Lonely Wood. Op. 85, No. 6	
In Summer Fields. Op. 86, No. 2	
Lament. Op. 72, No. 4	
Lighter far is now my Slumber. Op. 105, No. 2	
Little Sandman, The. (Kinderlieder, No. 4)	
Love is for ever. Op. 43, No. 1	
Love Song. Op. 71, No. 5	
Maiden rose at Early Dawn, A. Op. 14, No. 2	
Maiden's Song. Op. 95, No. 6	
My Every Thought is with Thee. Op. 95, No. 2	
My Heart is in Bloom. Op. 63, No. 5	
My Mother loves Me not. Op. 7, No. 5	
My Queen. Op. 32, No. 9	
My Songs. Op. 106, No. 4	
Nightingale. Op. 97, No. 1	
Oh, Death is like the Cooling Night. Op. 96, No. 1	
Oh, That I might retrace the Way. Op. 63, No. 8	
Quiet Wood, The. Op. 72, No. 3	
Remembrance. Op. 63, No. 2	
Sapphic Ode. Op. 94, No. 4	
Serenade. Op. 106, No. 1.	
Slumber Song. Op. 33, No. 9	
Song of the Skylark. Op. 70, No. 2	
That Night in May. Op. 43, No. 2	
Thought like Music, A. Op. 105, No. 1	
To a Violet. Op. 49, No. 2	
To an Æolian Harp. Op. 19, No. 5	
To the Nightingale. Op. 46, No. 4	
Treachery. Op. 105, No. 5	
True Love. Op. 7, No. 1	
Watchful Lover, The. Op. 48, No. 2	

[GERMAN]

PAGE		PAGE
106	An die Nachtigall. Op. 46, No. 4	51
124	An eine Aeolsharfe. Op. 19, No. 5	22
128	An ein Veilchen. Op. 49, No. 2	58
63	Auf dem Schiffe. Op. 97, No. 2	124
95	Bei dir sind meine Gedanken. Op. 95, No. 2	111
131	Erinnerung. Op. 63, No. 2	66
3	Es hing der Reif. Op. 106, No. 3	152
152	Feldeinsamkeit. Op. 86, No. 2	103
12	Gang zum Liebchen, Der. Op. 48, No. 1	55
100	Immer leiser wird mein Schlummer. Op. 105, No. 2	138
103	In Waldeseinsamkeit. Op. 85, No. 6	100
89	Komm bald. Op. 97, No. 5	128
138	Kommt dir manchmal in den Sinn? Op. 103, No. 7	131
1	Lerchengesang. Op. 70, No. 2	80
40	Liebestreu. Op. 3, No. 1	3
83	Mädchenlied. Op. 95, No. 6	115
18	Mainacht, Die. Op. 43, No. 2	47
115	Meine Liebe ist grün. Op. 63, No. 5	71
111	Meine Lieder. Op. 106, No. 4	156
71	Minnelied. Op. 71, No. 5	83
17	Nachtigall. Op. 97, No. 1	121
28	O kühler Wald. Op. 72, No. 3	86
156	O wüsst' ich doch den Weg zurück. Op. 63, No. 8	76
121	Parole. Op. 7, No. 2	12
117	Ruhe, Süßliebchen. Op. 33, No. 9	32
76	Sandmännchen. (Kinderlieder, No. 4)	1
86	Sapphische Ode. Op. 94, No. 4	109
66	Ständchen. Op. 106, No. 1	148
109	Steig' auf, geliebter Schatten. Op. 94, No. 2	106
148	Tod, das ist die kühle Nacht, Der. Op. 96, No. 1	117
32	Trauernde, Die. Op. 7, No. 5	17
80	Treue Liebe. Op. 7, No. 1	8
47	Vergebliches Ständchen. Op. 84, No. 4	95
134	Verrath. Op. 105, No. 5	142
58	Verzagen. Op. 72, No. 4	89
22	Vom verwundeten Knaben. Op. 14, No. 2	18
51	Von ewiger Liebe. Op. 43, No. 1	40
142	Wie bist du meine Königin. Op. 32, No. 9	28
8	Wiegenlied. Op. 49, No. 4	63
55	Wie Melodien zieht es mir. Op. 105, No. 1	134



J. Perkins.

JOHANNES BRAHMS



THE composer Johannes Brahms was born at Hamburg, May 7, 1833. He died at Vienna, April 3, 1897. And as Louis Ehlert wrote: "It is characteristic of his nature that he was born in a Northern seaport and his father a contrabassist. Sea air and basses, these are the ground elements of his music. Nowhere is there to be found a Southern luxuriance, amid which golden fruits smile upon every bough, nor the superabundance that spreads its fragrant breath over hill and dale. Nor may there be met that enervating self-absorption, renunciation of effort or Southern brooding submission to fate. . . . Brahms neither dazzles nor does he conquer by assault. Slowly but surely he wins all those hearts that demand from art not only excitement but also that it be filled with sacred fire and endowed with the lovely proportions of the beautiful."

We shall see presently that if Brahms is often austere and self-contained in his instrumental music, he is the reverse in his songs. It was a primal error in criticism to range Brahms among the classicists. He is a romantic by nature; even his formal edifices, built as they are on Bach and Beethoven, depart widely from traditional outlines. A Brahms symphony is no more like a Schumann than a Beethoven symphony; it stands alone in its severe magnificence of mass and color. Ehlert wittily remarks: "We receive the impression that he feels with his head and thinks with his heart."

If the life of Chopin resolved itself into one overshadowing romance, if Tchaïkovsky's career was an enigma to his friends, what may be said of the uneventful record of Brahms's long years of industry? Truly his days were spent in labor, in the unremitting toil Art demands from her votaries, and truly his works are the foundations of his fame. No man devoted himself so

absolutely to his art. It was a consecration. Like Beethoven, Brahms was a bachelor. We catch no glimpses of love disappointments, no tragic partings, no profound griefs except one—the filial regrets over the loss of his mother which culminated in that true temple of manly restrained sorrow and hope, the *German Requiem*. His father was a double-bass player in the Hamburg City Theatre and gave the boy Johannes his first instruction. Later Marxsen took him in hand, drilling him soundly in theory and piano playing. At fourteen he made his first public appearance, playing his own variations on a folk-song. In 1853 he went on a professional tour with Remenyi. He was then twenty, but so accomplished a musician that he transposed at sight the piano part of Beethoven's *Kreutzer Sonata* from A to B flat, the piano being a semitone below pitch.

His piano performances are said to have been brilliant and solid, and not without charm. He wrote for the instrument like a master. We may easily credit the astounding stories told of his memory displayed in the Bach and Beethoven scores. In 1853 Brahms met Joseph Joachim, the Hungarian violin virtuoso, and a lifelong friendship began. Joachim gave the youthful genius, whose powerful head and mobile mask predestined for him a great future, a letter to Robert Schumann. At Düsseldorf that same year he played to Schumann his Opus 1, the C major piano sonata which so impressed the elder composer that he wrote the historic criticism *New Paths*, and in a day Brahms became famous. No adulation, public or critical, could disturb the rhythms of the man's ambitions. He had determined to be Beethoven's successor in the domain of the symphony, and to that goal he marched without haste, without rest. He became conductor of Prince of Lippe-Detmold's orchestra. From 1858 to 1862 he remained in

Hamburg sedulously studying, and then went to Vienna, where he conducted the *Singakademie* until 1864. During the following five years Brahms lived in Hamburg, Zurich and Baden-Baden, making concert tours with Julius Stockhausen, the *Lieder* singer. He returned to Vienna in 1869, where, until 1874, he directed the orchestral concerts of the "Gesellschaft der Musikfreunde." Again he left Vienna, residing near Heidelberg. In 1878 he made Vienna his permanent home, not leaving it except on concert tours or for occasional trips to Italy.

Brahms won wealth, honors and content. His life was a simple one; its emotional experiences may be guessed in his music. His was not the

impassioned, dramatic temperament of a Richard Wagner, against whom he was unfortunately pitted by such critical admirers as Eduard Hanslick. Homely in his tastes, hating notoriety, he led the existence of a prosperous *bourgeois*. He had a few intimate friends, and heartily disliked being "lionized." This trait possibly led him to decline the honor of a degree from Cambridge University in 1877. Rather unsocial and timid, he could come out of his shell and be caustically witty when he so desired. He usually spent his summers at Ischl, where he enjoyed chamber-music in his house. The record given us by his contemporaries proves Johannes Brahms to have been a great and a warm-hearted man.

II

It is not rashly premature to assign a place among the immortals to Brahms. Coming after the last of the belated romanticists, untouched by the fever of the theatre, a realist with imagination, both a classicist and a romanticist, he led music back into its proper channels by showing that a phenomenal sense of form and a mastery of polyphony, second only to Bach, are not incompatible with the faculty of uttering old things in a new way. Brahms is not a reactionary any more than is Richard Wagner. Neither of these men found what he looked for in modern music, so one harked back to Gluck and the Greeks, the other to Bach and Beethoven. Consider the massiveness of Brahms's tonal architecture; consider those structures erected after years of toil; regard the man's enormous fertility of ideas and his enormous patience in developing them; consider the ease with which he moves, shackled by the most difficult forms—not assumed for the mere sake of the difficulty, but because it was the only form in which he could successfully express himself; consider his leavening genius, his active geniality—a geniality that militates against pedantry, scholastic dryness and the arithmetic music of the *Kapellmeister*; consider also the powerful brain of this composer, and then realize that all great works of art are the arduous victories of

great minds over great imaginations. Brahms ever consciously schooled his imagination.

He was his own severest critic. He worked slowly, he produced slowly, and, born contemplative rather than dramatic, he incurred the reproach of being phlegmatic, Teutonic, heavy and thick. There is enough sediment in his collected works to give the color of truth to this allegation; but from the richness and cloudiness of the ferment is drawn off the finest wine; and how fine, how incomparably stimulating, is a draught of this wine after the thin, acid, frothing and bubbling stuff concocted at every season's musical vintage! Brahms is a living reproach to the haste of a superficial generation. Whatever he wrought, he wrought in bronze and for time and not for the hour. He restored to music its formal beauty; he is the greatest symphonist in the constructive sense since Beethoven. He did not fill the symphony with as romantic a content as Schumann, but he never defaced or distorted its flowing contours. Above all, his themes are symphonic. Not a colorist like Berlioz or Liszt, he is one of the greatest masters of pure orchestral line that ever lived. He is accused of not scoring happily. The accusation is not untrue. Brahms does not display the same gracious sense of voicing the needs and capabilities of the orchestral

army as Berlioz, Dvořák and Richard Strauss. His instrumentation is often drab and opaque; but his nobility of utterance, his remarkable eloquence and ingenuity in treatment, allied with the feeling for the appropriate hue, render one forgetful that he was not a painter of tones. He was first the thinker, and wrote as if to him the garb were naught, the pure form, all.

Brahms is the first composer since Beethoven to sound the note of the sublime in his orchestra. He has been called austere for this. He compassed sublimity at times; and to this is allied a rather forbidding quality, a want of commonplace sympathy, a lack of personal profile that made his music disliked by critic, amateur and professional. He never rendered any concession to popularity; indeed he often and perversely went out of his way to displease. The cheap, facile triumph he despised; he saw all Europe covered with second-rate men in music, and he noted that they pleased; their only excuse for living was to give cheap pleasure. This libertinism in art was abhorred by Brahms, for the naturally serious bent of his mind superinduced a species of puritanism. It is a sign of his great culture and flexible mental operations that he studied and admired Wagner.

When the printed list of Brahms's achievements in song, symphony and choral works of vast proportions is studied, amazement is evoked at the fertility and versatility of the man. It is not alone that he wrote four symphonies of surpassing power, two piano concertos, a violin concerto, a double concerto for violin and violoncello, songs, piano pieces, great set compositions like the *Song of Destiny*, *Rinaldo* and the *German Requiem*, duos, trios, quartets, quintets, sextets, all manners of combinations for wood, wind, strings, voices; it is really the sum total of high excellence, the stern unyielding adherence to ideals sometimes almost frostily inhuman, in a word, the logical, consistent and philosophical trend of the man's mind that forces homage. For half a century he pursued the beautiful in its most elusive and difficult form; pursued it when the fashions of the hour, day and year mocked at

such undeviating devotion, when form was called old-fashioned, sobriety voted dull, and footlight passion had invaded music's realm and menaced it in its very stronghold—the symphony.

In a complete life of Johannes Brahms this trait of fidelity, this marvellous spiritual obstinacy, should be lovingly set forth. Because Brahms refused to challenge current tendencies in art and literature, it was believed that he held himself aloof from humanity, was a Brahmin of art, not a bard chanting its full-blooded wants and woes with full throat. Nothing could be wider of the mark. His music throbs with humanity, with its richest blood. He is the greatest contrapuntist after Bach, the greatest architectonist after Beethoven; yet in his songs he is nearly as naïve, as manly, as tender as Robert Burns. His topmost peaks are tremendously remote and glitter and gleam in a rarefied atmosphere; yet how intimate, how full of charm, of graciousness, are his lyrics!

Brahms's workmanship is well-nigh impeccable, his technical mastery of material as great as Beethoven's and only outstripped by Bach's. His contribution to the technics of rhythm is rich, and he has literally popularized the harmonic cross-relations, rediscovered the arpeggio and elevated it from the lowly position of an accompanying figure to an integer of the melodic phrase. He rescued the chord of the sixth from its Bellini and Verdi servitude, as did Wagner the essential turn. The sharp transitions in modulation, the sharpening of minor chords and sixths, the playing of common time against triple and the use of tonalities and rhythms vague, indeterminate and almost misleading are all truly Brahmsian, and enhance the structural values and beauty of his music. He is a wonderful variationist and has the gift of catching and imprisoning moods we call spiritual. Sobriety, earnestness, an intensity that is like the blow of a steam-hammer and a rich informing fantasy are his, a virile spirit and, as Ehlert says, his "art undoubtedly rests upon the golden background of Bach's purity and concentration."

III

Brahms wrote two hundred songs less four for solo voice and set the various verse of fifty-nine poets. He was not always careful in his selection of this verse, though his taste in matters literary seems to have been superior to Tchaikovsky's. He did not display the same predilection for Heine as Schumann and Robert Franz, possibly because these two composers had chosen the best work of that poet. Impersonal as is Brahms in absolute music, he is sometimes given to the dolefully sentimental in his poetry. At times he is positively expansive in the real tearful Teutonic style. He loves the open air, the clouds, the grass, the lilacs. He is moved by a violet, and is youthfully fervid when under the balcony of his lyric lady-love twanging a guitar. The scholastic pessimism that intrudes occasionally in his instrumental music is often interrupted in his songs by bursts of humor, jesting, student gaiety. He is genuinely tender in *My Queen* and overflowing with emotion in the *Love Song* (*Minnelied*, Op. 71, No. 5). In *Summer Fields* (*Feldeinsamkeit*, Op. 86, No. 2) the atmosphere is wonderfully enticing. It is a glorious song. There is sly humor in the *Disappointed Serenader* (*Vergebliches Ständchen*, Op. 84, No. 4) and exquisite emotion in *A Thought like Music* (*Wie Melodien*, Op. 105, No. 1). In his very first songs Brahms made a standard that he has seldom surpassed. *Faithful Love* (*Liebestreu*, Op. 3, No. 1) is a song of noble ideas, nobly expressed. It has the familiar sombre key-color which we recognize later in *Love is for ever* (*Von ewiger Liebe*, Op. 43, No. 1) and *Treachery* (*Verrath*, Op. 105, No. 5).

What songs are there in the wonderful song literature of Germany more fragrant with sweetness and unfeigned emotion than *That Night in May* (*Die Mainacht*, Op. 43, No. 2), *To the Nightingale* (*An die Nachtigall*, Op. 46, No. 4), or the *Cradle Song* (*Wiegenlied*, Op. 49, No. 4)? Brahms was peculiarly happy in his delineation of the naïve moods hidden in the native folk-songs. While he never quite reached the adorable sim-

plicity of *Haidenröslein*, his *Little Sandman* (*Sandmännchen*) and other songs of this character are a close second to Schubert. He is also the interpreter of souls discouraged, of the aspirations of those whom sorrow has crushed.

His treatment of the voice is unaffected, though he often buries the vocal part in his piano symphony—to use an old-fashioned term. The web and woof of piano and song are here inextricably woven. Neither Schumann nor Franz has spun the pattern so closely; and yet the vocal quality is never lost, one is never too conscious of the piano accompaniment. Brahms writes flexibly for the voice and seems to divine the hidden meanings of the poet. He employs as it suits him the thorough composed and conventional song forms. Indeed he uses the old-fashioned repetition verse with tantalizing frequency. But he often develops harmonic surprises, as in the case of *My Queen* and *Faithful Love*. The entrance of the major mode in the latter song is like a triumphant flash of sunrise.

The present selection is a just representation of the Brahms song literature. Some of these numbers are difficult; none, not even those of simple structure, are easy; all make exacting demands upon the singer's intelligence, musicianship and emotional powers; and all contain beautiful music. Critical authorities may differ about the permanent qualities of Johannes Brahms's symphonic music, but there is little dispute over his right to rank with Schubert, Schumann and Franz as a great master of lyric art.

There are biographical sketches of Brahms by Reimann and Deiters; but the one by Louis Ehlert, in the volume entitled *From the Tone World*, is the most readable. *Recollections of Brahms* by Dietrich and Widmann has the personal element; and J. A. Fuller-Maitland in *Masters of German Music*, and W. H. Hadow's *Studies in Modern Music* [Second Series] will furnish the student with valuable material and critical commentary.

James Huneker

FORTY SONGS
BY JOHANNES BRAHMS

To the Children of Robert and Clara Schumann
THE LITTLE SANDMAN
 (SANDMÄNNCHEN)

1

(Published in 1858)

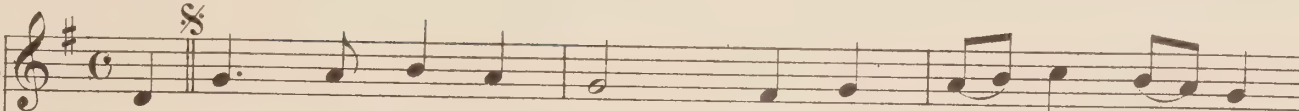
(Original Key)

Author unknown

JOHANNES BRAHMS
 Volks-Kinderlieder N^o 4

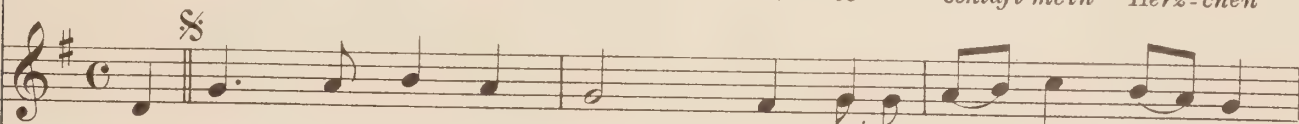
Andante

SINGSTIMME



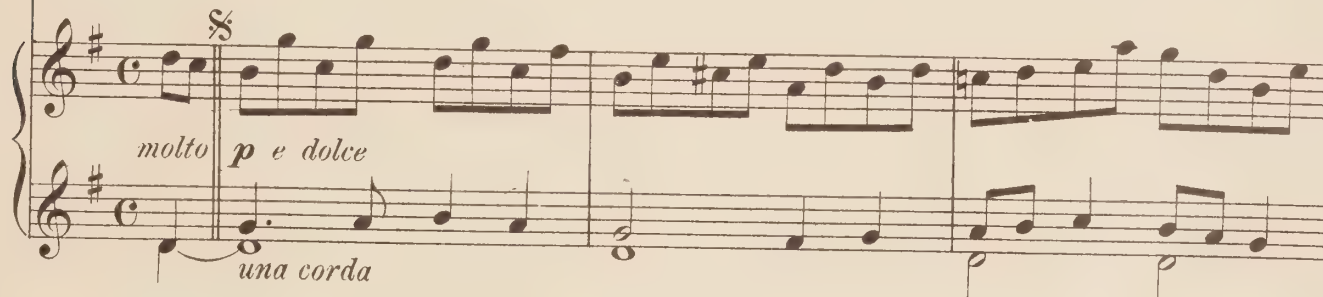
1. Die Blü - me - lein sie schla - fen schon längst im Mon - den -
 2. Vö - ge - lein sie san - gen so süß im Son - nen -
 3. männ - chen kommt ge - schli - chen und guckt durch's Fen - ster -
 4. männ - chen aus dem Zim - mer es schläft mein Herz - chen

VOICE



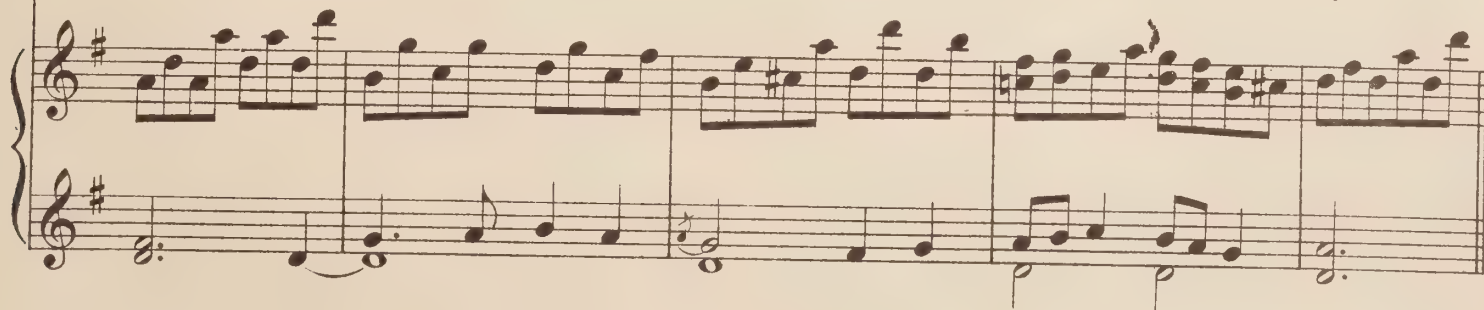
1. The flow'r - ets all sleep sound - ly Be - neath the moon's bright
 2. birds that sang so sweet - ly When noon - day sun - rose
 3. see, the lit - tle sand - man At the win - dow shows his
 4. ere the lit - tle sand - man Is man - y steps a -

PIANO



schein, sie ni - cken mit den Kö - pfen aus ih - ren Sten - ge - lein.
 schein, sie sind zur Ruh ge - gan - gen in ih - re Nest - chen klein.
 lein, ob ir - gend noch ein Lieb - chen nicht mag zu Bet - te sein.
 fein, es ist gar fest ver - schlos - sen schon sein Guck - äü - ge - lein.

ray, They nod their heads to - geth - er And dream the night a - way.
 high, With - in their nests are sleep - ing; Now night is draw - ing nigh.
 head, And looks for all good chil - dren, Who ought to be in bed.
 way, Thy pret - ty eyes, my dar - ling, Close fast un - til next day.



REFRAIN*

Es rüt - telt sich der Blü - then - baum, er säu - selt wie im
 Das Heim - chen in dem Aeh - ren - grund, es thut al - lein sich
 Und wo er nur ein Kind - chen fand, streut er ihm in die Au - gen
 Es leuch - tet Mor - gen mir Will - komm das Aeu - ge - lein so

The bud - ding trees wave to and fro, and mur - mur soft and
 The crick - et as it moves a - long A - lone gives forth its
 And, as each wea - ry pet he spies, Throws sand in - to its
 But they shall ope at morn - ing's light And greet the sun - shine

Traum.
kund.
Sand.
fromm.)

Schla - fe, schla - fe, schlaf' du mein Kin - de - lein!

low.
song.
eyes.
bright.)

Sleep — on! sleep — on, sleep on, my lit - tle one!

lein!

one!

2. Die
3. Sand -
4. Sand -

2. The
3. Now
4. And

FINE

* Repeat for each of the (4) verses

To Bettina von Arnim
FAITHFUL LOVE
(LIEBESTREU)

3

(Published in 1854)

(Original Key)

ROBERT REINICK
Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 3, No. 1

Molto lento Very slowly (Sehr langsam)

VOICE

p

"Drown thy sor - row, thy sor - row and
„O ver - senk', o ver-senk dein—

PIANO

pp

6 6

grief, my — child, In the sea, man - y a fath - om
Leid, mein — Kind, in die See, in die tie - fe

dreamily
pp(träumerisch)

down!" Though stones will sink to the
See." Ein Stein wohl bleibt auf des

pp

3 3 3 3

cor - al reef, My sor - row
Mee - res Grund, mein Leid kommt

nev - er will drown!
stets in die Hök.

poco più mosso *p*
"And the love that thou in thy
„Und die Lieb', die du im

heart dost bear, Cast it out and no more re -
Her - zen trägt, brich sie ab, brich sie ab, mein

rit. *pp* **Tempo I**

pinel!" Kind!" Though a sev - er'd flow'r will —
 Ob die Blum' auch stirbt, wenn —

rit. e dim. *pp*

sure - ly die, not so — true
 man sie bricht, treu - e Lieb' nicht

ancora più mosso

love so like mine!
 so ge - schwind.

ancora più mosso

agitato *più f*

"And thy troth, and thy troth, 'twas a
 „Und die Treu', und die Treu', 'swar —

agitato *più f*

word, my — child: To the winds with — it a —
nur ein — Wort, in den Wind da — mit hin —

way!" *f* Oh, Moth — er, tho' tem — pests can
aus." O Mut — ter, und split — tert der

shat — ter the rocks, Yet my troth will en — dure for
Fels auch im Wind, mei — ne Treu — e, die hält ihn

sempre rit. e dim. sin al Fine

aye,
aus;

for
die

sempre rit. e dim. sin al Fine

aye,
hält,

for
die

aye,
hält

for
ihn

aye!
aus!

pp

To Albert Dietrich
TRUE LOVE
 (TREUE LIEBE)

(Published in 1854)

(Original Key)

FERRAND
 Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 7, No. 1

Andante con espressione

VOICE

PIANO

p

1 A maid - en sat by the
 2 "The day is dy - ing, the
 1 Ein Mägd - lein sass am
 2 Der A - bend nah - te, die

pp

col Ped.

lone sea - side, And gaz'd o'er the wa - ter with yearn - ing: "Where
 sun sinks low; The night doth baf - fle and blind me: The
 Mee - res - strand, und blick - te voll Seh - sucht in's Wei - te: „Wo
 Son - ne - sank am Saum des Him - mels dar - nie - der. „So

rit.

pp

rit.

a tempo

pp

art thou, my lov - er, where bid'st thou so long? My
 waves will ne'er car - ry thee back to me! In
 bleibst du, mein Lieb - ster, wo weilst du so lang? Nicht
 trägt dich die Wel - le mir nim mer zu - rück? Ver -

pp a tempo

heart is heav - y with fears that thron. Ah,
 vain thro' dark - ness mine eyes I strain. Ah,
 ru - hen lässt mich des Her - zens Drang. Ach,
 ge - bens späht in die Fer - ne mein Blick. Wo

cresc.

pp *cresc.*

could I but see thee re - turn - ing! Ah,
 where, my own love, shall I find thee? Ah,
 kämst du, mein Lieb - ster, doch heu - te, ach,
 find ich, mein Lieb - ster, dich wie - der, wo

f

f

could I but see thee re - turn - ing!"
 where, my own love, shall I find thee?"
 kämst du, mein Lieb - ster, doch heu - te!"
 find ich, mein Lieb - ster, dich wie - der?"

p

sf *sf* *p*

p

The wa - ters now spar - kle and
Die Was - ser um - spiel - ten ihr

dolce p

sempre Ped.

cresc.

flash at her feet; They whis - per re - un - ion a -
schmei - chelnd den Fuss, wie Träu - me von se - li - gen

cresc.

cresc.

round her. There calls to the maid - en a
Stun - den; es zog sie zur Tie - fe mit

f

sf

voice from the deep:
stil - ler Ge - walt;

f

pp

Ped.

p espressivo

No more will she stand by the sea-side to weep, For
 nie stand mehr am U - fer die hol - de Ge - stalt, sie

poco rit. *p a tempo*

dim. *rit.*

now her true lov - er has found
 hat den Ge - lieb - ten ge - fun -

dim. *rit.*

her!
 den!

pp a tempo dim.

ppp

THE HUNTSMAN

(PAROLE)

(Published in 1854)

(Original Key)

JOSEPH von EICHENDORFF (1788-1857)

Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 7, No 2

Andante con moto

PIANO

The piano introduction is in G major, 6/8 time, and consists of 8 measures. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include a forte (f) marking in the first measure and a ritardando (rit.) in the final measure.

The vocal entry begins with a piano (p) dynamic. The lyrics are: "1 She stood at her chamber (2) in the merry 1 Sie stand wohl am Fenster (2) als der Frühling ge-". The piano accompaniment continues with a piano (p) dynamic and includes a section marked "p a tempo" and "col Ped." (with pedal).

The vocal entry continues with the lyrics: "win - dow, And sad - ly braid - ed her hair. The spring - time, When blos - soms were driv - en like snow, She bo - gen und flocht sich trau - rig das Haar, der kom - men, die Welt war von Blü - then ver - schneit, da". The piano accompaniment continues with a piano (p) dynamic and includes a section marked "p a tempo" and "col Ped." (with pedal).

cresc.

Hunts - man he was her lov - er; The
 felt new hope — re - turn - ing, And
 Jä - ger war fort — ge - zo - gen, der
 hat sie ein Herz sich ge - nom - men, und

cresc.

f

Hunts - man he was not there. —
 in - to the green-wood did go. —
 Jä - ger ihr Lieb - ster war. —
 ging in die grü - ne Haid'. —

f

Ad.

1 2 *p*

2 But 3 She
 2 Und 3 Sie

p *rit.*

p

(3) laid — her ear to the heath - er, She heard the sound of
 (4) night in the si - lent for - est A shot the ech - oes doth
 (3) legt — das Ohr an den Ra - sen, hört fer - ner Hu - fe
 (4) A - bends die Wäl - der rau - schen, von fern nur fällt noch ein

p

feet. "The deer" — said she — "are graz - ing Where
 wake! "My true — love sends — me greet - ing! He
 Klang — „das sind — die Re - he, die gra - sen am
 Schuss, da steht — sie stil - le zu lau - schen: „das

p

shad - y the branch - es meet, Where shad - y the branch - es
 comes to me through the brake! He comes to me through the
 schat - ti - gen Ber - ges - hang, am schat - ti - gen Ber - ges -
 war mei - nes Lieb - sten Gruss! das war mei - nes Lieb - sten.

dim. poco rit.

1 *a tempo* 2 *a tempo* *p*

meet. 4 At brake!" 5 The
hang." 4 Und Gruss!" 5 Da

mur - mur-ing brooks are plash - ing, The birds they are wing-ing a -
spran - gen vom Fels — die Quel - len, da flo - hen die Vög-lein in's

p

bove; "Ye brook - lets and birds, if you find him, Oh,
Thal. „Und wo ihr ihn trifft, ihr Ge - sel - len, o

f

f wel - come my own true love, _____ Wel - come
grüsst mir ihn tau - send mal, _____ tau - send,

my _____ true love!" _____
tau _____ send mal!" _____

marcato f

ff *p*

MY MOTHER LOVES ME NOT

(DIE TRAUERENDE)

(Published in 1854)

VOLKSLIED

(Swabian Folksong)

(Original Key)

JOHANNES BRAHMS, Op. 7, No. 5

Translated by E. D'Esterre-Keeling

VOICE

Lento *p* *espressivo*

1 My moth - er loves me not, An' no sweet-heart ha' I got;
 2 Look! how the oth - ers dance, I nev - er get a chance.

1 Mei Mue - ter mag mi net; und kei Schatz han i net,
 2 Ge - stern isch Kirch-weih g'wä, mi hot mer g'wis net g'seh,

PIANO

p

sostenuto *p* *f*

Eh, why do I not die? What use am I?
 Ev'n if I would dance now, I don't know how.

3 Let the three ro - ses blow
 3 Lasst die drei Ro - se stehn,

ei, wa - rum sterb i net, was thu i do?
 denn mir isch's gar so weh, i tanz ja net.

sostenuto *pp* *p* *f*

p *f* *p* *dim.*

That by yon cross do grow: Knew ye, per - chance, the maid Who there is laid?
 die an dem Kreu - zle blühh: hent ihr das Mäd - le kennt, die drun - ter liegt?

p *f* *p* *dim.* *pp*

A MAIDEN ROSE AT EARLY DAWN

(VOM VERWUNDETEN KNABEN)

(Published in 1861)

(Original Key)

GERMAN FOLKSONG

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 14, No. 2

Andantino

VOICE

A maid - en rose at ear - ly dawn
 Es wollt ein Mäd - chen früh - auf - stehn

PIANO

p

And in - to the green - wood to walk had gone.
 und in den grü - nen Wald spa - zie - ren geh'n.

And when she came to the green - wood
 Und als sie nun in den grü - nen Wald

p

fair, A sore - ly wound - ed youth was ly - ing there.____
 kam, da fand sie ei - nen ver - wund' - ten Knab'n.____

The wound - ed youth with blood was red;
 Der Knab', der war von Blut — so roth,

And when she turn'd to him, he was dead.____
 und als sie sich ver - wandt, war er schon todt.____

più f

Where shall I find two mourn - ers
Wo krieg ich nun zwei Lied - frau -

più f

cresc. sempre *più f*

brave To mourn my true love at the grave? Where
lein, die mein fein's Lieb zu Gra - be wein'n? Wo

cresc. sempre *più f*

shall I find six squires — braw My true love to the
krieg ich nun sechs Reu - ter - knab'n, die mein fein's Lieb zu

p

grave to draw? How long, then, shall I mourn for
Gra - be trag'n? Wie lang soll ich denn trau - ern

p

thee? Till all the wa - ters reach the
 geh'n? Bis al - le Was - ser zu - sam - men

sea? To meet the wa - ters
 geh'n? Ja, al - le Was - ser

nev - er wend, And so my mourn - ing
 geh'n nicht zu - sam'n, so wird mein Trau - ern

dim.

can nev - er end.
 kein En - de han.

TO AN AEOLIAN HARP

(AN EINE AEOLSHARFE)

(Published in 1862)

(Original Key)

EDUARD MÖRIKE (1804-1875)

JOHANNES BRAHMS, Op. 19, No. 5

Translated by Francis Hueffer and Arthur Westbrook

*Poco lento**Recit.*

VOICE

Ly - ing here on the i - vied wall of this an - cient
 An - ge - lehnt an die E - pheu - wand die - ser al - ten Ter -

PIANO

p

ter - race, Fash - ioned art thou, mys - te - rious harp, for the fin - gers
 ras - se, Du, ei - ner luft - ge - bor - nen Mu - se ge - heim - niss -

a tempo

a tempo *pp*

of some air - - born muse.
 vol - les Sai - - ten - spiel,

Be - gin, once a - gain be - gin
fang' an, fan - ge wie - der an

pp dolce

sempre rit.

thy me - lo - - di - ous plaint.
dei - ne me - lo - - di - sche Kla - - ge.

sempre rit.

rit.

a tempo

Ye come, O breez - es, hith - er
Ihr kom - - met, Win - de, fern her -

8 a tempo

p legato

waft - ed from my be - lov - ed, my un - for - got - ten,
ii - ber ach! von des Kna - ben der mir so lieb war,

8

Yea, from his dwell - ing; and, pass - ing—
 frisch grü - nen-dem Hü - gel. Und Früh - lings -

o - ver blos - soms of the spring, — Ye are la - den with
 blü - then un - ter - we - ges strei - fend, ü - ber - sät - tigt mit

poco cresc.

scent of flow - ers, and sweet,
 Wohl - - ge - rü - chen, wie süß,

dolce

how sweet! your way to my heart!
 wie süß be - drängt ihr dies Herz!

A - mong the harp - strings you mur - mur,
Und - säu - - selst her in die Sai - ten,

As if fain to a - wake har - mo - ni - ous sor - row,
an - ge - zo - - gen von wohl - lau - ten - der Weh - muth,

poco cresc.

Grow - ing a - pace with my long -
wach - send im Zug mei - ner Sehn -

ing;
sucht

Then soft - - ly dy - ing.
und hin - - ster - bend wie - der.

dim.

Recit.

But of a sud - den, as the
A - ber auf ein - mal, wie der

a tempo

wind fit - ful - ly stir - reth, a ring - ing cry of the
Wind hef - ti - ger her - stösst, ein hol - der Schrei - - - - der

a tempo

harp - strings meets my ear, re - peat - ing in sweet
Har - fe wie - der - holt mir zu sü - ssem Er -

ac - - - cents what my soul in se - cret has
schre - - - cken mei - ner See - - le plötz - li - che

poco più lento

sighed for. And, lo! a full-blown
 Re - gung, und hier, die vol - le

rose - bush, soft - ly sha - ken, Has at my
 Ro - se streut ge - schütt - elt all' ih - re

feet — scat-ter'd all — its pet - als!
 Blät - ter vor mei - - ne Fü - sse!

dim.

MY QUEEN

(WIE BIST DU MEINE KÖNIGIN)

(Composed in 1864)

(Original Key)

G. F. DAUMER (1800-1875)

Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 32, No. 9

(1833-1897)

Adagio

VOICE

PIANO

*p molto espress. e dolce**col Ped.*

Ah, sweet my love, my gra-cious queen!
 Wie bist du mei - ne Kö - ni - gin,

As now, I've e'er thy sub-ject
 durch sanf - te Gü - te won - ne -

espressivo

been. — Dost thou but smile, then all a - round sweet Spring is smil - ing.
 voll: — Du läch - le nur, Lenz - diß - te weh'n durch mein Ge - mü - the

Thou my queen, thou my queen.
won - ne - voll, won - ne - voll!

p espress.

Fresh is the bloom the roses
Frisch auf - ge - blüh - ter Ro - sen

espressivo

wear, Yet can it not with thine com-pare. Fair-est of
Glanz, ver-gleich ich ihn den dei - ni - gen? Ach, ü - ber

espressivo

flow'rs thou bring-est joy my soul en-tranc-ing. Thou my
al - les was da blüht, is dei - ne Blü - the won - ne -

espressivo

queen, thou my queen.
voll, won - ne - voll.

p espress.

Tho' I might roam in des-erts drear, All would be changed shouldst thou ap -
Durch to - dte Wü - sten wan-dle hin, und grü - ne Schat - ten brei - ten

p

pear, Fra-grance and sweet re-fresh-ing shade Thou bring'st me
sich, ob fürch - ter - li - che Schwü-le dort ohn' En - de

sf

ev - er, Thou my queen, thou my
brü - te, won - ne - voll, won - ne -

dim. dolce

queen, my queen.
won - ne - voll.

p *espressivo*

In thy dear arms I would re - pose, E'en tho' for aye mine eyes might
Lass mich ver - geh'n in dei - nem Arm! Es ist in ihm ja selbst der

espressivo

close, — Wert thou but near, e'en death's sharp pang would harm me nev - er.
Tod, — ob auch die herb - ste To - des - qual die Brust durch - wü - the,

Thou my queen, thou my queen, my queen.
won - ne - voll, won - ne - won - ne - voll!

Ad. *

To Julius Stockhausen
SLUMBER - SONG
 (RUHE, SÜSSLIEBCHEN)

from the Magelone Cyclus

(Published in 1868)

(Original Key)

JOHANN LUDWIG TIECK (1773-1853)

Translated by John S. Dwight

JOHANNES BRAHMS, Op. 33, No 9

Adagio (Langsam)

VOICE

PIANO

pp sempre e dolce

una corda

Rest thee, my sweet, in the shad - ow Of the green - ly glim - mer - ing
 Ru - he, Süß - lieb - chen, im Schat - ten der grü - nen, däm - mern - den

grove; —
 Nacht; —

Soft sigh - eth the grass on the
 es säu - selt das Gras auf den

dolce

mead - ow; Thou'rt fanned and art cooled in the shad - ow,
 Mat - ten, es fä - chelt und kühlt dich der Schat - ten,

And watched by faith - ful love.
 und treu - e Lie - be wacht.

Sleep, — then, sleep on, 'Neath the
 Schla fe, schlaf' ein, lei - ser

whis - p'ring pine. Ev - er I'll be thine,
 rauscht der Hain. E - wig bin ich dein,

poco cresc. *dim.*

Ev - er, ev - er I'll be
e - wig, e - wig bin ich

thine.
dein.

p dolce

dim.

Hush ye! in - vis - i - ble cho - -
Schweigt, ihr ver - steck - ten Ge - sän - -

p dolce

rus! • Dis - turb not her dain - ty re - pose! The
ge, und stört nicht die sü - sse - ste Ruh! Es

birds all, hov - er - ing o'er us, Sus - pend their be -
 lauscht der Vö - gel Ge - drän - ge, es ru - hen die

wil - der - ing, cho - rus; So, dar - ling, thine eye - lids
 lau - ten Ge - sän - ge, schliess, Lieb' - chen, dein Au - ge

dolce

close! Sleep, — then, oh, sleep!
 zu. Schla - fe, schlaf' ein

p

No noise — near thee creep!
 im däm - mern - den Schein,

poco cresc.

Faith - ful - lest watch I'll keep, faith
 ich will dein Wäch - ter sein, ich

dim.

ful - lest watch I'll keep.
 will dein Wäch - ter sein.

dolce

Animato

Mur - mur, mel - o - dies E - ly - sian!
 Mur - melt fort, ihr Me - lo - di - en,

f

Whis - per low, ——— thou stream, ——— thou
 rau - sche nur, ——— du stil - ler, du

purl ——— ing ——— stream! Charmed by
 stil - ler ——— Bach. Schö - ne

some en - chant - ing vis - ion,
 Lie - bes - phan - ta - sie - en

Full of all de - lights E - ly - sian,
 spre. - chen in den Me - lo - die - en,

She is smil - ing in her
zar - te Träu - me schwim - men

dim.

dream;
nach.

Through the
Durch den

sempre più dolce

p

una corda

whis - per - ing trees Lit - tle
flü - stern - den Hain schwar - men

swarms of gold - en bees
gol - de - ne Bie - ne - lein,

Keep und hum sum - ming to lull thee a -
sum - men zum Schlum - mer dich

sleep, ein, hum sum - ming to lull thee, to lull
sum - men zum Schlum - mer, zum Schlum -

dim. *pp*

thee a - sleep!
mer dich ein.

p

dim. sempre e poco rit. *pp*

LOVE IS FOR EVER

(VON EWIGER LIEBE)

(Published in 1868)

(Original Key, B)

JOS. WENTZIG

Translated by R.H.Benson and Arthur Westbrook

JOHANNES BRAHMS, Op.43, No 1

Moderato (Mässig)

VOICE

PIANO

p

Deep - er and
Dun - kel, wie

deep - er o'er wood and o'er wold
dun - kel in Wald und in Feld!

Shad - ow and si - lence the
A - bend schon ist es, nun

land - scape en - fold.
schwei - get die Welt.

Hush'd with the night is the
Nir - gend noch Licht und

song of the lark; Yes, in the twilight the home-steads are
 nir - gend noch Rauch, ja, und die Ler - che sie schwei - get nun

dark.
 auch.

Forth from the vil - lage the
 Kommt aus dem Dor - fe der

p

lov - er is come, Guard - ing the maid - en and lead - ing her home;
 Bur - sche her - aus, giebt das Ge - leit der Ge - lieb - ten nach Haus,

Choos - ing the path by the wil - lows a - part; Tell - ing her
 führt sie an Wei - den - ge - bu - sche vor - bei, re - det so

all that lies deep in his heart:
 viel und so man - cher - lei:

mf

"Though men re - proach till thy heart near - ly break,
 „Lei - dest du Schmach und be - trü - best du dich,

Though they re - proach thee, love, — for my sake,
 lei - dest du Schmach von An - dern um mich,

True lov - ers part - ed as quick - ly — as — we
 wer - de die Lie - be ge - trennt so — ge - schwind,

poco più f

E - ven as quick - ly u - ni - ted shall be;
 schnell wie wir frü - her ver - ei - ni - get sind.

Swift come the part - ing as wind o'er the sea,
 Schei - de mit Re - gen und schei - de mit Wind,

sempre più f e poco stringendo

E - ven as swift shall our re - un - ion be!"
 schnell wie wir frü - her ver - ei - ni - get sind."

f

dim. e rit. poco

a poco

Rather slowly (*Ziemlich langsam*)

pp dolce

And the maid - en an - swer - ed straight; "Our love shall
 Spricht das Mäg - de - lein, Mäg - de - lein spricht: Un - se - re

un poco animato

nev - er be part - ed by fate: Strong — tho' the steel and the
 Lie - be, sie tren - net sich nicht! Fest — ist der Stahl und das

un poco animato e

i - ron for aye, Our love is strong - er and sur - er than
 Ei - sen gar sehr, un - se - re Lie - be ist fe - ster noch

cresc. *mf*

they.
mehr.

dim. *un poco rit.*

I - ron and steel can be sev - er'd in twain; Our love shall
 Ei - sen und Stahl, ——— man schmei - det sie um, un - se - re

dim. *un poco rit.*

un poco animato

ev - er un - chan - ged re - main; I - ron and steel will not
 Lie - be wer wan - delt sie um? Ei - sen und Stahl, sie

p

un poco animato e

al - way a - vail; Our love is plight - ed, our love is plight - ed and
 kön - nen zer - gehn, un - se - re Lie - be, un - se - re Lie - be muss

cresc.

f

nev - er, nev - er shall fail?
 e - wig, e - wig be - stehn!

f

molto rit.

p

THAT NIGHT IN MAY

(DIE MAINACHT)

47

(Published in 1868)

(Original Key, E♭)

LUDWIG H. C. HÖLTY (1748-1776)
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 43, No. 2

Largo ed espressivo (Sehr langsam und ausdrucksvoll)

VOICE

When the moon sil-ver-bright Shines thro' the
Wann der sil-ber-ne Mond durch die Ge-

PIANO

p

tan-gled trees, And her lan-guor-ous light Shim-mers on
sträu-che blinkt, und sein schlum-mern-des Licht ü-ber den

clus-ter'd leaves, And the night-in-gale sings,
Ra-sen streut, und die Nach-ti-gall flö-tet,

Sad - ly I wan - der from glade to glade.
 wandl' ich trau - rig von Busch zu Busch.

Hid - ing there in the shade I hear the tur - tle-doves Soft - ly coo - ing of
 Ü - ber - hül - let vom Laub gir - ret ein Tau - ben - paar sein Ent - zü - cken mir

p *cresc.*

love. Leav - ing them far be - hind,
 vor; a - ber ich wen - de mich,

f

I press on to deep - er shad - - ows;
 su - che dunk - le - re Schat - - - ten,

p dim.

And I weep for ut - ter lone - - -
und die ein - sa - me Thrä - - -

espressivo

- - - li - ness.
- - - ne rinnt.

dim. rit.

When, O maid of my heart, Fair as the smil - ing morn
Wann, o lä - cheln - des Bild, wel - ches wie Mor - gen - roth

a tempo *simile*

Thy love - ra - di - ant face When shall I look up - on?
durch die See - le mir strahlt, find' ich auf Er - den dich?

See, the tears of my great lone - - -
 Und die ein - - sa - me Thrä - - -

p cresc. legato

- - - li - ness pour, burn - - ing,
 - - - ne bebt mir hei - - sser,

mf

burn - - ing, my cheeks a -
 hei - - sser die Wang' her-

p

long.
ap.

p *dim. rit.*

TO THE NIGHTINGALE (AN DIE NACHTIGALL)

51

(Published in 1868)

(Original Key)

H. von HÖLTY (1828-1887)
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 46, No. 4

Rather slowly (*Ziemlich langsam*)

VOICE

Oh, cease to pour thy pas-sion - glow-ing
Geuss' nicht so laut der lieb - ent - flammten

PIANO

p

son - nets, Thy love - some tale, Down from the
Lie - der ton - - rei - - chen Schall vom Blii - then -

spray of ten - der ap - ple - blos-soms, O Night - in -
ast des A - pfel - baums her - nie - der, o Nach - ti -

gale!
gall!

I hear the clear notes from thy sweet throat shak-en, And
Du tö - nest mir mit dei-ner sü - ssen Keh - le die

Love re - plies. Thy melt - ing meas - ures by-gone mem'ries waken
Lie - be wach; denn schon durch-bebt die Tie - fen mei-ner See - le

In won - drous wise, in
dein schmel - zend Ach, dein

won - drous wise.
schmel - zend Ach.

Then from my couch a - gain re - pose is ban - ished, And
 Dann flieht der Schlaf von neu - em die - ses La - ger, ich

p

long I stare With tear - ful eye, from
 star - re dann, mit nas - sem Blick und

cresc.

which all hope has van - ished, To Heav - -
 tod - ten-bleich und ha - ger den Him - -

f

- - en there. Go,
 - - mel an. Fleuch,

p

Night - in-gale; hence to thy green a-bys - es With blos - - soms
 Nach - ti-gall, in grü - ne Fin - ster-nis - se, in's Hain - - ge -

gay, And greet thy lov - ing mate with lov - ing
 sträuch, und spend' im Nest der treu - en Gat - tin

kiss - - es. A - - way!
 Küs - - se, ent - - fleuch,

A - - way!
 ent - - fleuch!

dim. e poco rit.

THE WATCHFUL LOVER

(DER GANG ZUM LIEBCHEN)

55

(Published in 1868)

Bohemian Folksong
Translated by Natalia Macfarren

(Original Key, E minor)

JOHANNES BRAHMS, Op. 48, No. 1

Con grazia

VOICE

The moon in high heav - en the white clouds hath riv - en; I'll
Es glänzt der Mond nie - der, ich soll - te doch wie - der zu

PIANO

p

con Pedale

go to my dear one and stand at her door.
mei - nem Lieb - chen, wie mag es ihr geh'n?

animato

Sad vig - il she keep - eth, she sigh - eth and
Ach weh', sie ver - za - get und kla - get, und

animato

weep - eth, And thinks that in life she will ne'er see me more!
 kla - get, dass sie mich nim - mer im Le - ben wird seh'n!

Tempo I

The moon is near wa - ning; my
 Es ging der Mond un - ter, ich

p
con Pedale

love is com - plain - ing; I'll has - ten and watch that no ri - val comes
 eil - te doch mun - ter, und eil - te, dass kei - ner mein Lieb - chen ent -

nigh.
führt.

animato

Ye doves I hear woo-ing, oh, cease from your coo-ing Un -
Ihr Täub - chen, o gir - ret, ihr Lüft - chen, o schwirret, dass

animato

til to my dear one, my dear one I fly!
kei - ner mein Lieb - chen, mein Lieb - chen ent - führt!

TO A VIOLET

(AN EIN VEILCHEN)

(Published in 1868)

(Original Key)

H. von HÖLTY (1828-1887)
Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 49, No. 2

Andante Very softly (*Sehr zart*)

VOICE

PIANO

p

Hide, O
Birg, o

vio - let, with - in thine az - ure chal - ice -
Veil - chen, in dei - nem blau - en Kel - che,

Hide these pale tears of sor -
birg die Thrä - nen der Weh -

row,
muth,

Till
bis

my
mein

true — love — finds thee here — by the —
Lieb — chen — die — se Quel — le be —

brook!
sucht!

And if she,
Ent - pflickt sie

dolce

smil - ing, bend to
lä - chelnd dich dem

pluck thee And place thee
Ra - sen, die Brust mit

in her bos - om,
dir zu schmie - cken;

f

p *espress., legato, poco -*

Oh, — then nes - tle up - on her heart, — then
O — dann schmie - ge dich ihr aus Herz, — dann

a - poco - cresc.

nes - tle up - on her heart, — up - on her heart, —
 schmie - ge dich ihr an's Herz, — dich ihr an's Herz, —

f

And tell her:
 und sag' ihr,

dim.

That the drops hid with - in thine az - ure chal - ice
 dass die Trop - fen in dei - nem blau - en Kel - che

p molto dolce

Flowed in grief from a soul to her de - vo - ted,
 aus der See - le des treu - sten Jüng - lings flos - sen,

Who, la - ment - ing, de - -
 der sein Le - ben ver - -

spair - - ing, sighs for death,
 wei - - net, und den Tod,

and sighs in vain.
 den Tod wünscht.

p

CRADLE SONG

(WIEGENLIED)

(Published in 1868)

(Original Key, E^b)

KARL SIMROCK (1802 - 1876)
Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 49, No. 4

With gentle motion (*Zart bewegt*)

VOICE

Lul - la - by and good
Gu - ten A - bend, gut'

PIANO

p

night! With ro - ses be - dight, Creep in - to thy
Nacht, mit Ro - sen be - dacht, mit Näg - lein be -

bed, There pil - low thy head. If God will, thou shalt
steckt schlupf' un - ter die Deck: Mor - gen früh, wenn Gott

wake when the morn - ing doth break, If God will, thou shalt
will, wirst du wie - der ge - weckt, mor - gen früh, wenn Gott

wake when the morn - ing doth break.
will, wirst du wie - der ge - weckt.

p

Lul - la - by and good night; Those
Gu - ten A - bend, gut' Nacht, von—

blue eyes close tight; — Bright an - gels are near, So sleep with - out
 Eng' - lein be - wacht, — die zei - gen im Traum dir Christ-kind - leins

fear. They will guard thee from harm With fair dream-land's sweet
 Baum: Schlaf' nun se - lig und süß, schau' im Traum's Pa - ra -

charm, They will guard thee from harm With fair dream-land's sweet charm.
 dies, schlaf' nun se - lig und süß, schau' im Traum's Pa - ra - dies.

REMEMBRANCE

(ERINNERUNG)

(Published in 1874)

(Original Key)

MAX von SCHENKENDORF (1783-1817)
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 63, No. 2

Fervently (Innig)

VOICE

The fair - est maid be - neath the heav'n Once graced this
Ihr wun - der - schö - nen Au - gen - bli - cke, die Lieb - lich -

PIANO

p legato

vale of pure de - light With her dear pres - ence and the
ste der gan - zen Welt hat euch mit ih - rem ew' - gen

fea - tures So bright and fair, so fair and bright.
Glü - cke, mit ih - rem sü - ssen Licht er - hellt.

with increasing animation
(allmählig lebhafter)

O bow - ers, shrines we con - se - cra - ted, Ye
Ihr Stel - len, ihr ge - weih - ten Plä - tze, ihr

bear the im - age of my fair; What mem - 'ries lie in
trugt ja das ge - lieb - te Bild, was Wun - der habt ihr,

your cool shad - ows, What treas - ured sweets are hid - den
was für Schä - tze vor mei - nen Au - gen dort ent -

there! _____ Ye gar - dens gay, ye
hüllt! _____ Ihr Gär - ten, all' ihr

p legato

ver - dant mead-ows, Ye vine - yards glow - ing on the hill, Thrice
grü - nen Hai - ne, du Wein - berg in der sü - ssen Zier, es

hal - low'd ye since she con - sent - ed My cup of hap - pi -
nah - te sich die Heh - re, Rei - ne in Züch - ten gar zu

ness to fill. O words she
freund - lich mir. Ihr Wor - te,

here to me hath spo - ken! O sweet, half - breathed, half -
die sie da ge - spro - chen, du schön - stes, halb - ver -

spo - ken word! Your mag - ic charm can ne'er be
 hauch - tes Wort, dein Zau - ber - bann wird nie ge -

bro - ken; Its sound and spell my soul have stirred.
 bro - chen, du klingst und wir - kest fort und fort.

Tempo I

The fair - est maid be - neath the
 Ihr wun - der - schö - nen Au - gen -

f *rit. e dim.* *p legato*

heav'n Once loved thee, vale of pure de-light. I gaze on
bli-cke, ihr lacht und lockt in ew'-gem Reiz. Ich schau-e

thee with ten-der long-ing For her most pre-cious in
sehn-suchts-voll zu-rii-cke voll Schmerz und Lust und Lie-

— my sight.
- bes-geiz.

MY HEART IS IN BLOOM

71

(MEINE LIEBE IST GRÜN)

(Published in 1874)

(Original Key)

FERD. SCHUMANN

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 63, No 5

With animation (*Lebhaft*)

VOICE

Oh, my heart is in bloom
Mei - ne Lie - be ist grün

PIANO

f

like the li - lac tree, And my
wie der Flie - der - busch, und mein

Love like a sun - beam glow - eth, my
Lieb ist schön wie die Son - ne, mein

Love like a sun - beam glow - eth; She
 Lieb ist schön wie die Son - ne; die

has but to glance at my li - lac tree, And
 glänzt wohl her - ab auf dem Flie - der - busch und

p

lo! in - to blos - som it blow - eth, And
 füllt ihn mit Duft und mit Won - ne, und

lo! in - to blos - som it
 füllt ihn mit Duft - und mit

blow
Won

eth.
ne.

string.

f

string.

poco ten.

f

p

ped.

p

And my soul has the wings
Mei - ne See le hat Schwin -

f

of a night - in - gale; He
gen der Nach - ti - gall und

lives 'mid the li - lac — flow - ers, He
wiegt sich in blü - hen-dem Flie - der, und

lives 'mid the li - lac flow - ers, In
wiegt sich in blü - hen-dem Flie - der, und

ec - sta - sy sing - ing his mad - ding lay, For
jauch - zet und sin - get vom Duft be - rauscht viel

joy of his per - fumed bow - ers, For
lie - bes - trun - ke - ne Lie - der, viel

f

joy of his per - fumed bow -
lie - bes - trun - ke - ne Lie -

ers.
der.

f

poco ten.

f *p* *p*

Ad. *p*

OH, THAT I MIGHT RETRACE THE WAY

(O WÜSST' ICH DOCH DEN WEG ZURÜCK)

(Published in 1874)

KLAUS GROTH (1819-1899)

(Original Key)

JOHANNES BRAHMS, Op. 63, No. 8

Rather slowly (*Etwas langsam*)

VOICE

PIANO

Oh, that I might re - trace the way, The
 O wüsst' ich doch den Weg zu - rück, den

hap - py way to child - hood's land! A - far from home why
 lie - ben Weg - zum Kin - der - land! O wa - rum sucht' ich

did I stray, And leave my moth - er's hand, my moth - er's
 nach dem Glück und liess der Mut - ter Hand, der Mut - ter

with growing animation
(lebhafter werdend)

hand?
Hand?

Oh, how I long to
O wie mich seh - net

be at rest, Nor dai - ly wake to care and toil, To
aus - zu - ruh'n, von kei - nem Stre - ben auf - ge - weckt, die

cresc.

close my eyes in slum - ber blest, 'Neath love's en - dear - ing
mü - den Au - gen zu - zu - thun, von Lie - be sanft be -

smile,
deckt,

'neath love's en - dear - ing smile!
von Lie - be sanft be - deckt!

No more to ques - tion nor to need, To pass the hours in
 Und nichts zu for - schen, nichts zu spä'h'n, und nur zu träu - men

cresc.

dream - ings mild, The check - er'd times no
 leicht und lind, der Zei - ten Wan - del

more to heed; A - gain to be a child, a -
 nicht zu seh'n, zum zwei - ten Mal ein Kind, zum

gain to be a child! Oh,
 zwei - ten Mal ein Kind! O

poco rit.

would that I might find the way, The bless - ed way — to
 zeigt mir doch den Weg zu - rück, den lie - ben Weg — zum

Tempo I

p

child-hood's land. In vain I seek! Wher - e'er I stray is
 Kin - der - land! Ver - ge - bens such' ich nach dem Glück, rings

lone and des - ert strand, des - ert strand!
 um ist ö - der Strand, ö - der Strand!

pp

rit.

SONG OF THE SKYLARK

(LERCHENGESANG)

(Published in 1877)

(Original Key)

KARL CANDIDUS

Translated by Natalia Macfarren

JOHANNES BRAHMS, Op. 70, No. 2

Andante espressivo

VOICE

PIANO

p espressivo

E - the - re - al, far - off voi - ces,
 Ae - the - ris - che fer - ne Stim - men,

The
 der

sky - lark's rap - tur - ous meas - ures,
 Ler - chen himmli - sche Grü - sse,

Ye bring me deep - est
 wie regt - ihr mir - so

dolce

pleas - ures, O sweet, ce - les - tial voi - ces, O sweet, ce -
 sü - sse die Brust, ihr liebli - chen Stim - men, die Brust, ihr

les - tial voi - ces!
 lieb - li - chen Stim - men!

espress.

I close my eye - lids, dream - ing;
 Ich schlie - sse leis' mein Au - ge,

Fond mem' - ries come, and vi - sions Of gold - en days E -
 da zieh'n Er - in - ne - run - gen in sanf - ten Däm - me -

ly - sian, Fond mem²-ries come, and vi - sions Or
 run - gen, da zieh'n Er - in - ne - run - gen in

dol.

gol - den days — E - ly - sian, While Spring — o'er
 sanf - ten Däm - me - run - gen, durch - weht — vom

all — is beam - ing.
 Fröh - lings - hau - che.

espress.

Ad.

LOVE SONG

83

(MINNELIED)

(Composed in 1877)

(Original Key)

H. HÖLTY (1828-1887)

Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 71, No. 5

(1833-1897)

With much tenderness but not too slowly
(Sehr innig doch nicht zu langsam)

VOICE

Sweet - er
Hol - der

PIANO

mf

p

sounds the song of birds When she roams the mead-ows, When she comes with step so
klingt der Vo-gel-sang, wenn die En-gel-rei-ne, die mein Jüng-ling's-herz be-

light, 'Mid the wood-land shad-ows.
zwang, wan-delt durch die Hai-ne.

Bright-er is the bloom-ing Spring, Green-er are its bow-
 Rö - ther blü - hen Thal und Au, grü - ner wird der Ra -

- ers, When, with ten - der fin - gers' touch She doth gath - er -
 - sen, wo die Fin - ger mei - ner Frau Mai - en - blu men -

flow-ers: But for thee all joy were dead, All earth's
 la - sen. Oh - ne sie ist al - les todt, welk sind

bright-ness fa - ded. E'en the glow of eve-ning sky. Were for
 Blüt und Kräu - ter; und kein Früh - lings-a - bend - roth diinkt mir

me o'er-shad - ed. Dear - est sov - 'reign of my
 schön und hei - ter. Trau - te, min - nig - li - che

heart, Leave, oh! leave me nev - er, Bloom sweet blos - soms of thy
 Frau, wol - lest nim - mer flie - hen, dass mein Herz, gleich die - ser

love, In my soul for ev - er, In my soul for ev -
 Au, mög' in Won ne blü - hen, mög' in Won ne blü -

er.
 hen.

rit.

dolce *dim.* *p*

THE QUIET WOOD

(O KÜHLER WALD)

(Published in 1877)

(Original Key, *Ab*)

CL. BRENTANO (1778-1842)
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 72, No. 3

Lento Slowly (*Langsam*)

VOICE

Where shall I find the
O küh - ler Wald, wo

PIANO

p

qui - et wood In which my loved one strays? The
rau - schest du, in dem mein Lieb - chen geht? O

ech - o soft where shall I seek, That knows and loves,
Wie - der - hall, wo lau - schest du, der gern mein Lied,

and loves my lays? With -
 mein Lied ver - steht? Im

in my heart there stirs the wood, there
 Her - zen tief, da rauscht der Wald, da

pp

stirs the wood In which my loved one strays: The
 rauscht der Wald, in dem mein Lieb - chen geht, in

ech - o in my sor - rows sleeps; For -
 Schmer - zen schlieft der Wie - der - hall, die

got - ten, are my lays, for -
 Lie - der sind ver - weht, die

p

got - ten, all for - got - ten are my lays!
 Lie - der sind ver - weht, sind ver - weht.

p

LAMENT (VERZAGEN)

89

(Published in 1877)

(Original Key)

KARL LEMCKE

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 72, No. 4

Con moto (*Bewegt*)

VOICE

PIANO

p

R.H.

L.H.

1 I sit a - lone by the
2 The bil - lows beat on the
1. Ich sitz' am Stran - de der
2 Die Wo - gen rau - schen zum

R.H.

L.H.

shore of the sea, And here would fain find
 sand - y shore; They break and dis ap -
 rau - schen - den See, und su - che dort nach
 Stran - de hin, sie schäu - men und ver -

cresc.

rest, and here would fain find
 pear, They break and dis ap -
 Ruh, und su - che dort nach
 gek'n, sie schäu - men und ver -

rest. I gaze at the
 pear. The wind blown clouds
 Ruh; ich schau e dem
 gek'n, die Wol - ken, die

f *p*

foam - crest - ed bil - lows, And heav - y the
sweep - o'er the o - cean, And van - ish, I
Trei - ben der Wo - gen mit dum - pfer Er -
Win - de da - rü - ber, die kom - men

rf

heart — in my breast, Oh,
know — not — where, They
ge bung — zu, mit
und — ver — weh'n, die

pp

heav - - y the heart — in my
van - - ish, I know — not —
dum - - pfer Er - ge - - bung —
kom - - men — und — ver —

pp

breast! _____
 where! _____
 zu. _____
 weh'n. _____

3 O rest - less, throb - bing
 3 Du un - ge - stü - mes

cresc.

R.H.
 L.H.

heart, Be still and
 Herz, sei still und

give my spir it
 geb dich doch zur

rest, And know the storm - clouds and
 Ruh, du sollst mit Win den und

bil - lows as kin - dred. Why art thou so
 Wo - gen dich trö - sten, was wei - nest, was

sore dis trest? Ah,
 wei - nest du? was

*) Alternative notes

Why — so — sore — dis —
wei — nest, — wei — nest —

This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). The melody consists of quarter and eighth notes, mostly beamed together. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

trest? —
du? —

p

This system contains measures 3 and 4. The vocal line continues with quarter notes. The piano accompaniment continues with eighth notes. In measure 4, the piano part features a dynamic marking of *p* (piano) and a crescendo hairpin leading into a more complex, arpeggiated texture.

R.H.
L.H.

This system contains measures 5 and 6. The piano part continues with the arpeggiated texture. The right hand (R.H.) and left hand (L.H.) are clearly labeled. The texture is dense with many beamed eighth notes.

dim.
R.H.
L.H.
pp

This system contains measures 7 and 8. The piano part continues with the arpeggiated texture. The right hand (R.H.) and left hand (L.H.) are clearly labeled. The texture is dense with many beamed eighth notes. The system ends with a dynamic marking of *pp* (pianissimo) and a final chord in the right hand.

THE DISAPPOINTED SERENADER

(VERGEBLICHES STÄNDCHEN)

95

(Published in 1882)

(Original Key)

Lower Rhine Folksong
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 84, No. 4

With animation and good humor (Lebhaft und gut gelaunt)

VOICE

(He) Ah, good eve - ning, fair
(Er) Gu - ten A - bend, mein

PIANO

f

maid - en, good eve - ning, my dear,
Schatz, gu - ten A - bend, mein Kind,

p

Pleas - ant eve - ning, my dear! Love brings me here to — thee;
gu - ten A - bend, mein Kind! Ich komm' aus Lieb' zu — dir,

pp

So throw me down thy— key, throw me down thy key, throw it down,
 ach, mach' mir auf die— Thür, mach' mir auf die Thür, mach' mir auf,

throw it down, throw me down thy key! (She) My
 mach' mir auf, mach' mir auf— die Thür! (Sie) Mein

door's lock'd and bolt - ed; I can't let you in,
 Thür ist ver - schlos-sen, ich lass' dich nicht ein,

I can't let you in, My moth - er said, you see,
 ich lass' dich nicht ein; Mut - ter, die räth mir klug,

If you came in to me I would rue the day, I would rue,
 wärst du her - ein mit Fug, wär's mit mir vor - bei, wär's mit mir,

I would rue, I would rue the day!
 wär's mit mir, wär's mit mir vor - bei!

poco f

(He) The night is so cold, so chill - y the
 (Er) So kalt ist die Nacht, so ei - sig der

wind, so chill - y the wind,
 Wind, so ei - sig der Wind,

p

My heart will freeze right soon, And all my love be—gone.
 dass mir das Herz er - friert, mein' Lieb' er - lö - schen wird,

Cru - el maid, be kind, cru - el maid, cru - el maid,
 öff - ne mir, mein Kind, öff - ne mir, öff - ne mir,

Faster
(lebhafter)

cru - el maid, be kind!
 öff - ne mir — mein Kind!

Più animato

(She) Now if thy
 (Sie) Lö - schet dein'

love's go - ing, then let it go,
 Lieb', lass sie lö - schen nur,

yes, then let — it go! Pray, let it
 lass sie lö schen nur, Lö - schet sie

peggiero

go for — aye, And here no long — er — stay, Pleas-ant dreams, young
 im - mer — zu, geh heim zu Bett, zur — Ruh, gu - te Nacht, mein

man; So, good night, go to bed, pleas-ant dreams, young
 Knab', gu - te Nacht, gu - te Nacht, gu - te Nacht, — mein

man!
 Knab'!

f.

IN LONELY WOOD

(IN WALDESEINSAMKEIT)

(Published in 1882)

(Original Key)

KARL LEMCKE

Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 85, No. 6

Slowly (*Langsam*)

VOICE

I once in si^l-lent wood - lands re -
 Ich sass zu dei - nen Fü - ssen in

PIANO

p

clined at thy dear side, While the hill - winds,
 Wal - des - ein - sam - keit; Win - des - ath - men,

sigh - ing, swept through the branch - es wide. Up -
 Seh - nen ging durch die Wip - fel breit. In

on thy lap I rest - ed my throb - bing, burn - ing
 stum - men Rin - gen , senkt' ich das Haupt in dei - nen

cresc. sempre

face, And clasped with trem - bling fin - gers thy hands in
Schoss, und mei - ne be - ben - den Hän - de um dei - ne

close em-brace, and clasped with trem - bling fin - gers thy hands in
Knie ich schloss, und mei - ne be - ben-den Hän - de um dei - ne

close_ em - brace. The west - ern sun was
Knie_ ich schloss. Die Son - ne ging hin -

pp

sink - - ing; the lights grew soft and pale.
 un - - ter, der Tag ver - glüh - te all,

pp

Dis - - tant, dis - - tant,
 fer - - ne, fer - - ne,

rit. sempre

pp dim. rit. sempre

dis - - tant war - - bled a night - in-gale,
 fer - - ne sang ei - ne Nach - ti - gall,

dolce

war - - bled a night - - in - gale!
 sang ei - ne Nach - - ti - gall.

pp

IN SUMMER FIELDS (FELDEINSAMKEIT)

103

(Published in 1882)

HERMANN ALMERS

*Translated by Paul England (Verse I)
and Frederic Field Bullard (Verse II)*(Original Key, F[♯])

JOHANNES BRAHMS, Op. 86, No. 2

Slowly (Langsam)

VOICE

The first system of the musical score. The voice part begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment starts with a piano (p) dynamic, featuring a series of chords in the right hand and a steady eighth-note bass line in the left hand. The lyrics are: In sum-mer fields I / Ich ru-he still im.

The second system of the musical score. The voice part continues with a half note B4, a half note A4, a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, and a half note B3. The piano accompaniment continues with the same harmonic texture. The lyrics are: lie 'mid deep green grass, I lie and watch the bound-less blue a - / ho-hen grü-nen Gras V und sen-de lan-ge mei-nen Blick nach-

The third system of the musical score. The voice part continues with a half note B3, a half note A3, a half note G3, a half note F#3, a half note E3, a half note D3, a half note C3, and a half note B2. The piano accompaniment continues with the same harmonic texture. The lyrics are: bove me, a-bove me; The / o-ben, V nach o-ben; von

whirr of ti - ny wings is nev - er still; To won - drous vi - sions
 Gril - len rings um-schwirrt V ohn' Un - ter - lass, V von Him - mels bläu - e

heav - en's glo-ries move me, To won - drous vi - sions heav - en's glo - ries
 wun - der - sam um - wo - ben, V von Him - mels - bläu - e V wun - der - sam um -

move me. The
 wo - ben. Die

fair white clouds ride slow - ly o - ver-head, A - thwart the blue, like
 schö - nen wei - ssen Wol - ken zieh'n da - hin V durch's tie - fe Blau, V wie

dim.

pure and ra - diant vi - sions, Like pure and ra - diant
schö - ne stil - le Träu - me, V wie schö - ne stil - le

vi - sions. I feel the while as tho' I long were
Träu - me; mir ist, als ob ich längst ge - stor - ben

dolce.

dead, And borne on wings a - loft to fields E - ly - sian, And
bin, und zie - he se - lig mit durch ew' - ge Räu - me, V und

borne on wings a - loft to fields E - ly - sian.
zie - he se - lig mit durch ew' - ge Räu - me.

pp

ARISE, BELOVED VISION

(STEIG' AUF, GELIEBTER SCHATTEN)

(Published in 1884)

(Original Key)

FRIEDRICH HALM

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 94, No. 2

Sustained (Gehalten)

VOICE

A - rise, be - lov - ed Vi - sion, To
 Steig' auf, ge - lieb - ter Schat - ten, vor

PIANO

poco f

me in dead of night! Shake off this death - ly
 mir in tod - ter Nacht, und lab' mich To - - des

lan - guor; Be with me in Thy might, — be with me
 mat - ten mit dei - - ner Nä - he Macht, — mit dei - ner

p

in — Thy might! Liv - ing Thou hadst all
 Nä - he Macht! Du hast's ge - konnt im

dolce

pow - er - In death all pow'r's still Thine. To
 Le - - ben, du kannst es auch im Tod. Sich

p

tri - umph o - ver suf - - fring Was Thy com - mand di -
 nicht dem Schmerz er - ge - - ben, war im - mer dein Ge -

vine. Then come, and stay my weep-ing. Lift up my soul, I
 bot. So komm! Still' mei - ne Thrä - nen, gieb' mei-ner See - le

pray, And take me in Thy keep-ing, And make me young for
 Schwung, und Kraft den wel - ken Seh - nen und mach' mich wie - der

aye, — and make me young — for aye!
 jung, — und mach' mich wie - - der jung.

SAPPHIC ODE

(SAPPHISCHE ODE)

109

(Published in 1884)

HANS SCHMIDT
Translated by Arthur Westbrook

(Original Key, D)

JOHANNES BRAHMS, Op. 94, No. 4

Rather slowly (*Ziemlich langsam*)

VOICE

PIANO

p mezza voce

Ro - ses culled at night from the dark - 'ning
Ro - sen brach ich Nachts mir am dunk - len

hedge - rows Sweet - er than by day all their fragrance were breath - ing,
Ha - ge; Sü - sser hauch - ten Duft sie, als je - am Ta - ge;

Tho' the lad - en branch - es were mov - ing a - bove me,
Doch ver - streu - ten reich die be - weg - ten Ae - ste

pp

Show - ers be - dew - ing.
Thau, der mich näss - te.

So thy kiss - es' fra - grance as naught has
 Auch der Küss - se Duft mich wie nie be -

charmed me, Kiss - es caught by night from thy lips' — red blos - som;
 rück - te, Die ich' Nachts von Strauch dei - ner Lip - pen pflück - te:

Tho' from eyes with deep — e - mo - tion glow - ing.
 Doch auch dir be - wegt im Ge - müth — gleich je - nen,

pp

Tears — were flow - ing.
 Thau - - - ten die Thrä - - - nen.

pp

MY EVERY THOUGHT IS WITH THEE, LOVE

(BEI DIR SIND MEINE GEDANKEN)

111

(Published in 1884)

(Original Key)

FRIEDRICH HALM

Translated by Frederic Field Bullard

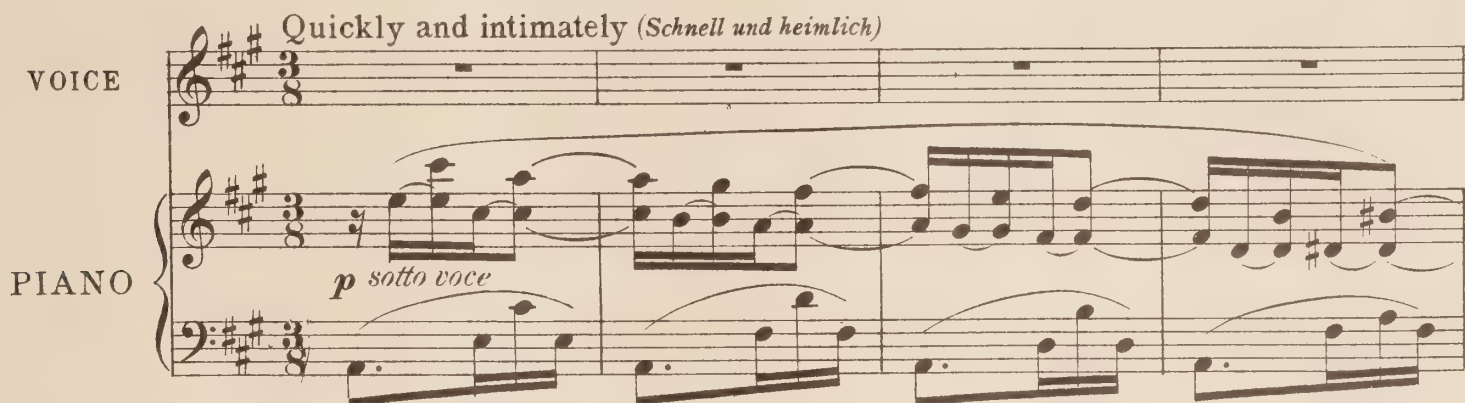
JOHANNES BRAHMS, Op. 95, No 2

VOICE

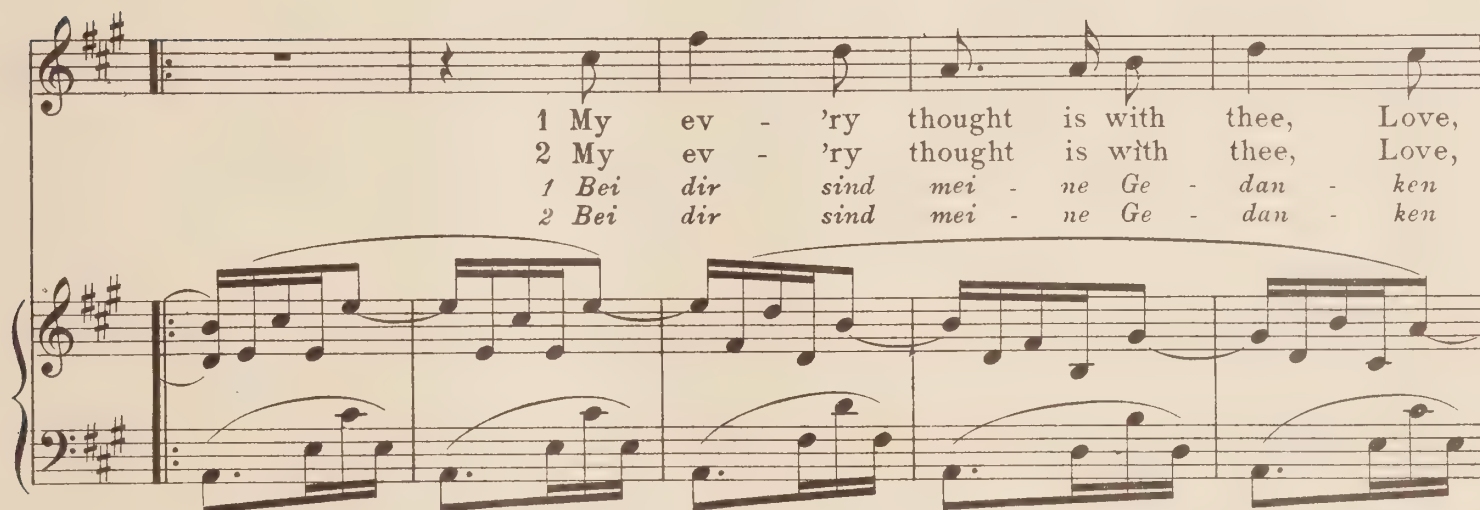
PIANO

Quickly and intimately (*Schnell und heimlich*)

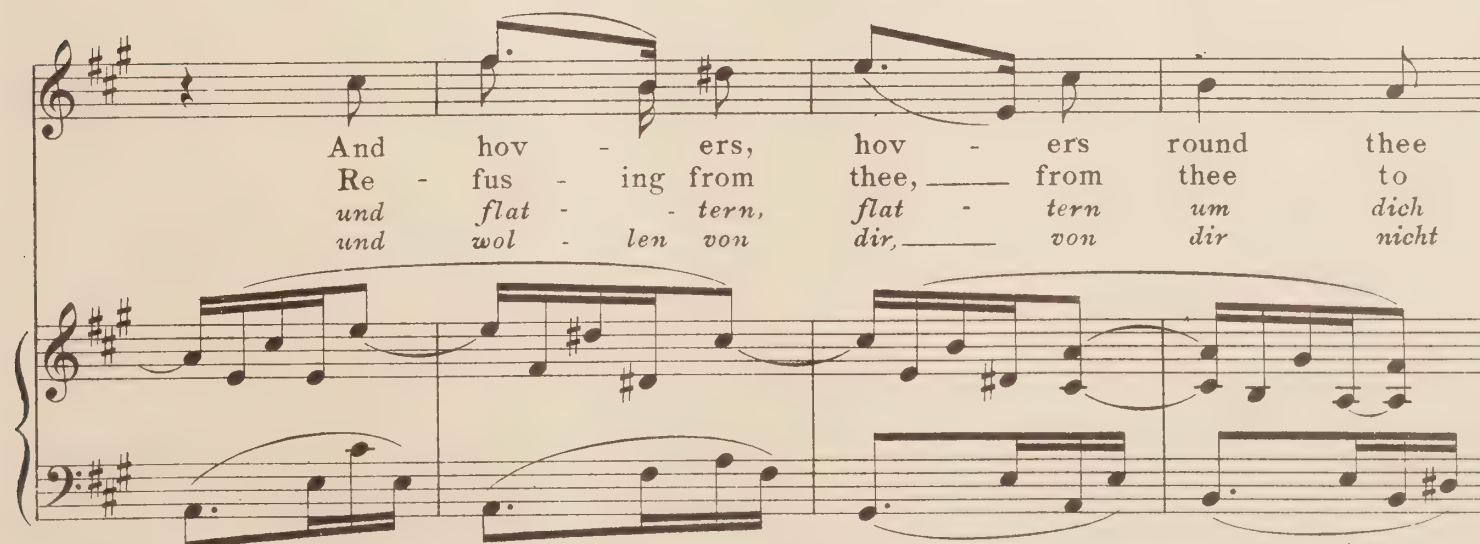
p sotto voce



1 My ev - 'ry thought is with thee, Love,
2 My ev - 'ry thought is with thee, Love,
1 Bei dir sind mei - ne Ge - dan - ken
2 Bei dir sind mei - ne Ge - dan - ken



And hov - ers, hov - ers round thee
Re - fus - ing from thee, — from thee to
und flat - tern, flat - tern um dich
und wol - len von dir, — von dir nicht



there, And tells me, they'd all be
part, And tells me, of earth's fair
her; sie sa - gen, sie hät - ten
fort; sie sa - gen, das wär' auf

lone - ly When - ev - er they leave my
pla - ces The fair - est is where thou
Heim - weh, hier litt' es sie nicht
Er - den der al - ler - schön - ste

sempre dim. e rit.
p

fair, when - ev - er they leave
art, the fair - est is where
mehr, hier litt' es sie
Ort, der al - ler - schön

pp dolce

my fair.
thou art.
nicht mehr.
ste Ort.

a tempo
p a tempo

3 They say they dare not go
3 Sie sa - gen, un - lös - bar

near thee, For dan - ger thy mag -
heil - te dein Zau - ber sie fest -

- ic brings; Al - read - y
- ge - bannt; sie hät - ten

thy ra - diant glan - ces Have
an dei - nen Bli - cken die

poco rit.

f *p* *sempre dim. e rit.*

burned their ten der wings, have
Flü gel sich ver - brannt, die

burned their ten der
Flü gel sich ver -

a tempo
wings.
brant.

p a tempo

MAIDEN'S SONG (MÄDCHENLIED)

115

(Published in 1884)

PAUL HEYSE (1830 -)

(after the Italian)

(Original Key)

JOHANNES BRAHMS, Op. 95, No. 6

Translated by Frederic Field Bullard

Commodo (Behaglich)

VOICE

At ear - ly morn a - broad I rove, And go at once to —
Am jüng - sten Tag ich auf - er - steh' und gleich nach mei - nem

PIANO

p

seek my Love: And if my Love I do not meet,
Lieb - sten seh', und wenn ich ihn nicht fin - den kann,

dolce

poco rit.

I hie me back — to slum - ber sweet, I hie me back to slum - ber
leg' wie - der mich — zum Schla - fen dann, leg' wie - der mich zum Schla - fen

dim. poco rit.

a tempo

sweet.
dann.

What grief is ours, what end-less pain, Till,
O Her-ze-leid, du E-wig-keit. Selv-

hand in hand, we meet a - gain! And, if my Love cast
an - der nur ist Se - lig - keit! Und kommt mein Lieb - ster

p *dolce*

out_ should be, There'll be no Par - a - dise for_ me, — there'll be no
nicht hin - ein, mag nicht im Pa - ra - die - se_ sein, — mag nicht im

Par - a - dise_ for me!
Pa - ra - die - se sein.

p

OH, DEATH IS LIKE THE COOLING NIGHT 117

(DER TOD, DAS IST DIE KÜHLE NACHT)

(Composed in 1886)

(Original Key)

HEINRICH HEINE (1799-1856)
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 96, No. 1

Molto lento Very slowly (Sehr langsam)

VOICE

Oh, Death is like the cool - ing Night,
Der Tod, das ist die küh - le Nacht,

PIANO

p

And Life is like the sul - try Day.
das Le - ben ist der schwü - le Tag.

pp

The Night is near; I'm
Es dun - kelt schon, mich

dim.

wear - y; The Day _____ takes my strength a -
 schlä - fert, der Tag _____ hat mich müd' — ge -

way. O - ver my couch there
 macht. Ü - ber mein Bett er -

p ben legato

grows a green tree, Where - in _____ a ten - der
 hebt sich ein Baum, d'rin singt — die jun - ge

cresc. poco *a poco*

night - in - gale Doth sing a - loud — for
 Nach ti - gall; sie singt von lau - - ter

ver - - y love, doth
 Lie - - be, von

f

sing — for ver - y love! I
 lau - - ter Lie - - be, ich

f

hear him, I hear him e'en while — I
 hör' es, ich hör' es so - gar — im

dream, e'en while — I dream.
 Traum, so - gar — im Traum.

NIGHTINGALE

121

(NACHTIGALL)

(Published in 1886)

(Original Key)

C. REINHOLD

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 97, No. 1

Slowly (Langsam)

VOICE

PIANO

f *espressivo*

O Night - in - gale, thy plain - tive — lay My —
 O Nach - ti - gall, dein sü - sser — Schall. er —

ver - y — soul doth — deep - ly — sway.
 drin - get — mir durch — Mark und — Bein.

p *f*

dolce

Nay, wee, wise song-ster, nay, — What brings this.
 Nein, trau-ter Vo-gel, nein! — was in mir

f *p dolce* *cresc. poco a poco*

hap - py pain to - day Is not thy lay. — It comes from.
 schafft so eü - sse Pein, das ist nicht dein, — das ist von —

pp

rit.

ac - cents deep and ring - ing, Which long were
 an - dern, him - mel - schö - nen, nun längst für.

cresc. *f* *rit.*

si - lent in my — sing - ing, And soft - ly now re -
 mich ver - klun - ge - nen Tö - nen, in dei - nem Lied ein

p

ech - o in thy lay,
 lei - ser Wie - der - hall,

pp *dim.*

re - ech - o in thy lay.
 ein lei - ser Wie - der - hall!

dolce *pp*

A BIRD FLIES OVER THE RHINE

(AUF DEM SCHIFFE)

(Published in 1886)

(Original Key)

C. REINHOLD

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 97, No. 2

Quickly, and with animation (*Lebhaft und rasch*)

VOICE

PIANO

The musical score is written for voice and piano. The key signature is D major (two sharps) and the time signature is 3/8. The tempo/mood is 'Quickly, and with animation (*Lebhaft und rasch*)'. The piano part features a rhythmic accompaniment with triplets and sixteenth notes. The voice part enters in the third measure with the lyrics 'A lit - tle bird flies o - ver the'.

Lyrics:

A lit - tle bird flies o - ver the
 Ein Vö - ge - lein fliegt ü - ber den

Rhine And flut - ters his wings in the glad sun -
 Rhein und wiegt — die Flü - gel im Son - nen -

shine;
 schei -

Sees vine - clad
 sieht Re - ben -

f *p*

hills and the riv - er green, In gold - en
 hü - gel und grii - ne Fluth in gold' - ner

sheen, — in gold — en sheen.
 Gluth, — in gold' — ner Gluth.

How hap - py he, how hap - py
 Wie wohl das thut, wie wohl das .

he, — On high — up — lift — ed at
 thut, — so hoch — er — ho — ben im

morn — to — be!
 Mor — gen — hauch! —

With him there, soar -
 Bei'm Vög - lein dro -

ing, I fain would be,
 ben o wär' ich auch,

f *dim.*

I fain, fain
 o wär' ich, wär'

would be!
 ich auch!

p *f*

COME SOON

(KOMM BALD)

(Published in 1886)

(Original Key)

KLAUS GROTH, (1819 - 1899)
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 97, No 5

VOICE

Tenderly (Zart bewegt)

1 Why are we
2 And who can
1 Wa - rum denn
2 Wer kommt und

PIANO

m.v.
p

wait - ing from day to day; While ev - 'ry
count them, bloom - ing so fair? His eyes would
war - ten von Tag zu Tag? Es blüht im
zählt es, was blüht so schön? An Au - gen

flow - er blooms when it may?
fail him, see - ing them there.
Gar - ten was blü - hen mag.
fehlt es, es an - zu - - sehn

m.v.

Mine own eyes wan - der from flow'r to stream. Me -
 Die mei - nen wan - dern vom Strauch zum Baum; mir

thinks to you, — too, — 'twere like a dream, Me - thinks to
 scheint auch An - - dern — wär's wie ein Traum, mir scheint auch

p

p dim.

you, — too, — 'twere like — a dream.
 An - dern wär's wie — ein Traum.

pp

m. v.

And when I think of those I hold true,
 Und von den Lie - ben, die mir ge - treu,

p

More than all oth - ers I'd fain have you,
 und mir ge - blie - ben, wär'st du da - bei,

p *f*

I'd fain, I'd fain have you.
 wär'st du, wär'st du da - bei!

p

DO YOU OFTEN CALL TO MIND?

(KOMMT DIR MANCHMAL IN DEN SINN?)

(From Gipsy Songs)

(Zigeunerlieder)

(Published in 1888)

(Original Key)

German text by HUGO CONRAT
from the Hungarian

Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 103, No. 7

Andantino grazioso

VOICE

Do you oft - en call to mind, my on - ly love,
Kommt dir manch - mal in den Sinn, mein sü - sses Lieb,

PIANO

p

What you prom - ised once - the ho - ly
was du einst mit heil' - gem Ei - de

vows you made? Do you oft - en
mir ge - lobt? Kommt dir manch - mal

dolce

call to mind, my on - ly love,
in den Sinn, mein sü - sses Lieb,

What you prom - ised once - the ho - ly vows you made?
was du einst mit heil' - gem Ei - de mir ge - lobt?

Leave me not! For - sake me not!
Täusch' mich nicht, ver - lass mich nicht!

You know not how dear - ly I love thee;
 du weißt nicht wie lieb — ich dich hab',

cresc.

Love me then, as I love you — And the smile of
 lieb' du mich — wie ich dich, — dann strömt Got - tes

God shall bless us two.
 Huld auf dich her - ab!

dolce

A THOUGHT LIKE MUSIC

(WIE MELODIEN ZIEHT ES MIR)

(Composed in 1889)

(Original Key, A)

KLAUS GROTH (1819.-

Translated by Isabella G. Parker.

JOHANNES BRAHMS, Op. 105, No. 1

(1833-1897)

VOICE Tenderly (*Zart*)

A thought, like mu - sic, — hold - ing My
 Wie Me - lo - di - en — zieht es mir

PIANO *p sempre dolce*

heart in soft con - trol, Like flow'rs of spring "un -
 lei - se durch "den Sinn, Wie Fröh - lings - blu - men

fold - ing, It thrill - eth through my soul,
 blüht es und schwebt wie Duft da - hin,

It thrill - eth through my soul.
und schwebt wie Duft da - hin.

But if a word be spo - ken, Its beau - ty to con -
Doch kommt das Wort und fasst es und führt es vor das

vey, The spell at once is bro - ken, 'Twill
Aug' Wie Ne - bel - grau er - blasst es und

van - ish quite a - way, 'Twill
schwin - det wie ein Hauch, und

van - ish quite a - way.
 schwin - det wie ein Hauch.

In mel - o - dy deep
 Und den - noch ruht im

hid - den, A - fra - grance lies con - ceal'd, That
 Rei - me ver - bor - gen wohl ein Duft, Den

bring - eth tears un - bid den; Un -
 mild aus stil - lem Kei - me ein

dim.

spo - - ken joy 'twill yield,
feuch - - tes Au - - ge ruft,

That bring - eth tears un - bid - den; Un -
Den mild aus stil - lem Kei - me ein

spo - ken, un - spo - ken joy 'twill
feuch - tes, ein feuch - tes Au - ge

yield.
ruft.

rit.

LIGHTER FAR IS NOW MY SLUMBER

(IMMER LEISER WIRD MEIN SCHLUMMER)

(Published in 1889)

(Original Key, C#)

HERMANN LINGG

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op.105, No 2

Slow and soft (Langsam und leise)

VOICE

Light - er far is now my slum - ber,
 Im - mer lei - ser wird mein Schlum - mer,

PIANO

pp sempre e legato

And my sor - rows with - out num - ber seem a shad - ovy
 nur wie Schlei - er liegt mein Kum - mer zit - ternd ü - ber

veil _____
 mir, _____

o - ver me. _____
 u - ber - mir. _____

Oft in
 Oft im

dim.

dreams thy voice a - gain Call - eth to me ten - der - ly;
 Trau - me hör' ich dich ru - fen drausvor mei - ner Thür,

But the door is closed to thee:
 Nie - mand wacht und öff - net dir,

Then I wake and weep for bit - ter pain, bit -
 ich er - wach und wei - ne bit - ter - lich, wei -

- ter, bit - ter pain.
 - ne bit - ter - lich.

Ah, my love, I soon shall per - ish,
Ja, ich wer - de ster - ben müs - sen,

And an - oth - er love thou'lt cher - ish
ei - ne An - dre wirst du küs - sen,

When I'm pale and cold, — pale — and
wenn ich bleich und kalt, — bleich — und

dim.

cold. — Ere the May - wind warms the wold, Ere the
kalt. — Eh' die Mai - en - lüf - te weh'n, eh' die

thros-tle trills his tune, Wouldst thou me
Dros-sel singt im Wald: Willst du mich

pp

a - gain be - hold, Seek, oh,
noch ein - mal sehn, komm, o

poco cresc.

seek me soon, seek, oh,
kom - me bald, komm, o

f

seek me soon! seek, oh,
kom - me bald! komm, o

p

TREACHERY

(VERRATH)

(Published in 1889)

(Original Key, B minor)

KARL LEMCKE

Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 105, No. 5

Andante assai (*Angemessen bewegt*)

VOICE

Con moto

PIANO

mf *p*

'Twas on a sum-mer
Ich stand in ei-ner

night I stood Where lin-den-trees were grow-ing;
lau-en Nacht an ei-ner grü-nen Lin-de,

The moon was bright, the wind was light, The
der Mond schien hell, der Wind ging sacht, der

p

tor - rent swift was flow - ing, was flow - ing.
 Giess - bach floss ge - schwin - de, ge - schwin - de.

mf

The lin - dens near a cot - tage grew; I heard the door-hinge
 Die Lin - de stand vor Lieb - chens Haus, die Thü - re hört ich

p

grat - ing. My false love let a stran - ger out, And
 knar - ren. Mein Schatz liess sacht ein Manns - bild 'raus: „Lass

sotto voce

pp

said, "Don't keep me wait-ing! To-mor-row do not keep me wait-ing, Sweet, I
 mor - gen mich nicht har - ren; lass mich nicht har - ren, — sü - sser —

pray! Oh, how I love thee, dear - - y! Just tap up-
 Mann, wie hab' ich dich so — ger - - ne! An's Fen - ster

on my win-dow-pane. The oth - er's far — a -
 klo - ße lei - se an, mein Schatz ist in — der —

dim. *pp* *poco rit.*

way, — far — a - - way!" —
 Fer - - ne, — ja — Fer - - ne!"

More spirited (Lebhafter)

"Have done with word and kiss!" said I, "And you, sir, in silk and
Lass ab vom Druck und Kuss, Fein's-Lieb, du Schö-ner im Sam-met
Più mosso

f *p*

feath - er, Make speed - y haste, You thief of love! Now,
klei - de, nun spu - te dich, du fei - ner Dieb, ein

sf *sf* *sf* *sf*

man to man on the heath - er, on the - heath - - er!
Mann harrt auf der Hai - de, ja Hai - - de.

sf *p*

The moon is bright, the turf is green And
Der Mond scheint hell, der Ra - sen grün ist

f marcato

firm for your un - do - - ing. You bear a sword! Mine
 gut zu uns - 'rem Be - geg - nen, du trägst ein Schwert und

own is keen. My bless - ing, my bless - ing on your
 nickst so kühn, dein' Lieb - schaft, dein' Lieb - schaft will ich

woo - ing, my bless - ing, my bless - ing on your woo - -
 seg - nen, dein' Lieb - schaft, dein' Lieb - schaft will ich seg - -

ing, your woo - - - ing!"
 nen, ja seg - - - nen!

As at the beginning
(Wie zu Anfang)

And
Und

ff *p* *pp* *p*

when the rud - dy, glow - ing sun A - rose up - on the mor - - row,
als er - schien der lich - te Tag, was fand er auf der Hai - de?

A corpse 'mid tramp - led blos - soms lay, To that false maid - en's
Ein Tod - ter in den Blu - men lag zu ei - ner Fal - schen

p

sor - - row, to her sor - - row.
Lei - - de, ja Lei - - de.

ff

SERENADE

(STÄNDCHEN)

(Published in 1889)

(Original Key)

FRANZ KUGLER

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op.106, No 1

Allegretto grazioso With graceful motion (*Anmuthig bewegt*)

VOICE

PIANO

p

The moon hangs o - ver the hill - tops, And now is the time for love. _____
 Der Mond steht ü - ber dem Ber - ge, ' so recht für ver - lieb - te Leut; _____

*p**dolce*

A foun - tain plays in the gar - den. No _____
 im Gar - ten rie - selt eie Brun - nen, V sonst _____

crea - ture there doth move:
 Stil - le weit und breit.

pp *p*

Till to the foot of the terrace Three stu - dents come in the
 Ne - ben der Mau - er 'im Schat - ten, da steh'n der Stu - den - ten

(pp)

shade, With man - do - lins and a zith - er, A -
 drei, mit Flöt' und Geig' und Zi - ther, und

sing - ing a ser - e - nade,
 sin - gen und spie - len da - bei,

V Sing - ing a
 V sin - gen und

cre -

dul - cet ser - e - nade.
 spie - len da - bei.

seru - do

f

The mu - sic floats to the maid - en, And in a vi - sion fair
 Die Klän - ge schleichen der Schön - sten sacht in den Traum hin - ein,

p *dolce*

She sees the face of her lov - er, And mur - murs, "For -
 V sie schaut den blon - den Ge - lieb - ten ' und lis - pelt: V, ver -

pp

get me ne'er!"
 giss nicht mein!"

p

THE FROST WAS WHITE

(ES HING DER REIF)

(Published in 1889)

(Original Key)

KLAUS GROTH (1819-1899)
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 106, No. 3

Dreamily (Träumerisch)

VOICE

The frost was
Es hing der

PIANO

p

molto p e dolce

col La

white on ev - 'ry tree, And ev - 'ry sun - beam
Reif im Lin - den - baum, wo - durch das Licht wie

sil - ver gleamed; The lit - tle cot - tage where you
Sil - ber floss: ich sah dein Haus, wie hell im

dwelt An elf - in pal - ace seemed, an elf - - - in
 Traum, ein blit - zend Fe - en - schloss, ein blit - - - zend

*And. *And. *And. *And. *And. *And.*

pal - ace seemed. Wide o - - - pen
 Fe - en - schloss. Und of - - - fen

p

**And. *And. *And.*

was your lat - tice there, And I - - - could see your
 stand das Fen - ster dein, ich kann - - - te dir in's

più p

form_ with - in, All ra - diant
Zim - mer sehn— Da tratst du

p

con Pedale

in the sun - shine fair, My dark - eyed Elf - in
in den Son - nen - schein, du dun - kel - ste der

dim.

Queen. I paused,
Feen. Ich bebt'

pp

So love - ly was the sight, For
in se - li - gen Ge - nuss, so

warm and fair as Spring you seemed: But in your
 früh - lings - warm und wun - der - bar: da merkt ich

greet - ing cold and chill The frosts of Win - ter
 gleich an dei - nem Gruss, dass Frost und Win - ter

gleamed, — the frosts — of Win - -
 war, — dass Frost — und Win - -

- - ter gleamed.
 - - ter war.

MY SONGS (MEINE LIEDER)

(Published in 1889)

(Original Key)

JOHANNES BRAHMS, Op. 106, No. 4

ADOLF FREY

Translated by Frederic Field Bullard

Spirited and soft (*Bewegt und leise*)

PIANO

p
dolce

When my heart in po - et -
Wenn mein Herz be - ginnt zu

mad - ness With a song would
klin - gen und den Tö - nen

tell its glad - ness,
löst die Schwin - gen,

dolce

Min - - - gled in the rhyth - - - mic
 schwe - - - ben vor mir her und

meas - - - ures Come fond dreams - - - of
 wie - - - der blei - - - che Won - - - nen

by - - - gone pleas - - - ures With the
 un - - - ver - ges - - - sen, und die

shad - ows of the cy - press.
 Schat - ten von Cy - - - pres - sen.

All my songs are songs of
 dun - - - kel klin - - - gen mei - - - ne

sad - - - ness, All my songs are
 Lie - - - der, dun - - - kel klin - - - gen

songs of sad - - - ness!
 mei - - - ne Lie - - - der!

rit.

